THE NEW YORK DRAMATIC MIRROR.

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JANAUSCHEK AS LADY MACBETH.

AT THE THEATRES.

Herrmann's.—The Solicitor.

Farcical comedy in three acts, by Sydney Rosenfeld. Produced Sept. 7.

Gilbert Brandon	Henry E. Dixey
Colonel Sterndale	Sidney Drew
Captain Mudhurst	Burr McIntosh
Lieutenant Arlington	Lewis Baker
Private Manners	R. N. Hickman
Peter Flannagan	Joseph Humphreys
Mrs. Brandon	Mrs. Dion Boucicault
Mrs. Sterndale	Virginia Buchanan
Mrs. Mudhurst	Josephine Rows Day
Mary Kingston	Maude White
Bella	Daisy Hall

The principal point of interest in the production at Herrmann's Theatre last Tuesday evening was the emergence of Henry E. Dixey from the walks of burlesque into the scarcely less sedate but confessedly more "legitimate" field of farcical-comedy.

Mr. Dixey is not altogether a stranger to the drama. In the interim between his nimble-footed bovine experience with Evangeline and his remarkable exploits with Adonis he was seen in a low comedy part in an English melodrama, produced by Manager Stetson at Booth's. But his new departure, nevertheless, was regarded by his friends as an interesting experiment and by a certain portion of the pubic with considerable curiosity.

The little theatre—which had been made prettier during the Summer interval—was crowded by an audience of the stamp that an incident of this description might naturally be expected to assemble. The Rialto was considerably more *en evidence* than Murray Hill, and a good natured, professional-tea-party atmosphere pervaded the house. Mr. Dixey received a boisterous welcome when he made his entrée, and throughout the evening there was manifested a firm determination to

> Be to his virtues very kind,
> And to his faults a little blind.

Notwithstanding the heartiness and the frequency of these evidences of good-will, it was perfectly plain that they represented the sentiment and not the judgment of the majority of the auditors.

In the character of Gilbert Brandon, the solicitor who, after the manner of farcical-comedy heroes, gets into all sorts of vexatious predicaments all on account of a piece of bacchanalian exuberance, Mr. Dixey was required to present a humorous picture of perplexity, preoccupation and harassment. He was also required to suggest the accent and manners of a man accustomed to good society. Indeed, the principal fun of the piece lies in the fact that the solicitor is a man whose position in life is such that his connection with a burglary and a domestic scandal can be regarded by him only with horror, and that he must resort to any and every expedient in his desperation to avert public and professional disgrace.

To satisfy the demands of such a part a light comedian of the school of Wallack or Wyndham is needed. Now, Mr. Dixey undoubtedly possesses grace, but it is located in his feet. As the bounding Adonis he was able to display this attribute agreeably; but as Brandon it is as useless, as his ability to travestie Henry Irving. There was "gentility," but there was not gentlemanliness in his department, or in the tones of his voice. The manners of our best light comedians may have indicated merely superficial breeding, but it served its purpose and was a part of their equipment for success in the realm of touch-and-go, farcical plays. Mr. Dixey's air was essentially commonplace, if not common. He strove conscientiously to avoid exaggerating, and certainly he kept well within the limits of his intention to give a strictly "straight" performance. It was as straight as a string, but not nearly so round. It also lacked flexibility, emphasis, variety and humorous capability. Mr. Dixey may have imagined that constantly tousling the hair, maintaining a vacuous cast of countenance, and delivering the lines as they might issue from the beak of a poll-parrot was all that a candidate for comedy honors had to do, but the effect was far from entertaining.

The Solicitor was given a series of rehearsal performances on the road, and therefore Mr. Dixey can be fairly judged by the results of his efforts last Tuesday evening. Our frank opinion is that he will not shine in the new field into which he has been led by his laudable ambition—at all events, not unless he develops talents that are successfully concealed in the performance under consideration. If he gets on the right track; if he applies himself diligently to the study of good models; if he possesses the requisite native gifts, he may in time become an acceptable light comedian. At present he is out-acted by several of the members of the company supporting him.

Sidney Drew easily eclipsed the star. In the part of the amorous Colonel he showed skill of a superior order, besides a decided talent for distinctly marked characterization. The nervous, military manner and the satyr-like predilections of the naughty old officer were delineated amusingly. If any fault can be found with the impersonation it is on the score of vulgarity; but whether the actor or the playwright is more to blame for that it would be is hard to say.

Mr. McIntosh played Captain Mudhurst very well, indeed, sending his comic lines home. Had he been representing an officer in the Richmond Greys instead of an English cavalryman, his accent would have been eminently appropriate. It suggested anything but a British soldier.

Lewis Baker acted Lieutenant Arlington admirably. The part is little better than a "feeder," but it was handled so cleverly that it stood out conspicuously. R. N. Hickman was also excellent as Private Manners, and Joseph Humphreys gave a racy and laughable performance of a burglar with a nice regard for professional ethics and some pretensions in the direction of manners and attire.

As Mrs. Brandon Mrs. Boucicault displayed her willowy grace and dainty loveliness advantageously. Moreover, she played the part of the solicitor's suspected and suspecting wife with a clean-cut, incisive intelligence that contrasted sharply with Mr. Dixey's dull and colorless performance of the opposite role. Mrs. Boucicault's art is worthier of a better environment than that supplied by the farcical-comedies in which she has been seen of late. It is finer and subtler than a part like Mrs. Brandon calls for; it is distinctly within the range of refined comedy. Mrs. Boucicault's gowns were of the sort that cause exclamation points to rise above every seat in the theatre that is occupied by a woman.

Miss Buchanan was a capital Mrs. Sterndale—the wife well versed in the wicked wiles and deceits of truant husbands. Miss Day was fair to see as Mrs. Mudhurst, and she filled her small requirements acceptably. Miss White was not particularly pleasing as Mary Kingston, a dressmaker.

We have purposely left our comments on The Solicitor for the last, as there is not much to be said either in its favor or its dispraise. The scheme of the piece is old; the complications, mistakes, and mishaps, ditto. The plot is not worth relating; it offers absolutely nothing new. The treatment is conventional. The situations are foreseen. The dialogue lacks point. It may be written down a mediocre effort by a writer who evidently understands the theory of farcical writing, but who did not budget his wits (if he have any) when he put The Solicitor together. Its success in London can be accounted for only on the ground that the acting was vastly superior to the play. Its chances here probably rest on the same basis.

Mr. Frohman's company works smoothly together. Barring the star, it contains the essentials for a first-rate permanent organization devoted exclusively to light dramatic entertainment.

Jacobs.—The Orphans of New York.

Comedy-drama in five acts, by Con. T. Murphy. Produced Sept. 14.

Percy Atwood	N. S. Wood
Floyd Gladbrook	Harry Roberts
Hiram Maywood	Jerome Stansill
Myer Schwab	Emil Grote-Graf
Edgar Flemming	Walter Bethel
Dan Brent	F. A. Lyon
Job Traynor	W. A. Baxter
Helen Mowbray	Ida Lewis
Sister Madeline	
Mrs. McCloud	Maggie Fielding
Elsie	Jennie Whitebeck
Sister Gertrude	Beatrice Eldinger

The Orphans of New York, which after a two weeks' preliminary tour out of town, came to Jacobs' Theatre on Monday night, is one of the best plays that has been given to an East side audience in some time.

It is built on the conventional lines of sensational melodrama, but its author—who, it is easy to see, is no novice—has handled ordinary materials in a concise and vigorous fashion, with the result that the entire play abounds in thrilling situations and brims over with excellent comedy.

An important feature of the production is the scenery, which is far above the average of this class of production. It is all new, and, in some instances, elaborate.

There is a reproduction of the destruction by fire of the New York Roman Catholic Orphan Asylum; a capital sunset view of Battery Place, and an exciting struggle on a realistic railroad drawbridge.

N. S. Wood appeared to please in the star part. Jerome Stansill did very well as Hiram Maywood, and Maggie Fielding made a hit as Mrs. McCloud.

Emil Grote Graf was funny as a Jew pawn broker, and Harry Roberts made an acceptable villain. Ida Lewis did credit to her dual role. Jennie Whitebeck looked pretty as the heroine.

New York.—Cleveland's Minstrels.

It is a long time since New York has been treated to as good an all-round minstrel entertainment as that afforded by Cleveland's Minstrels at the New Park Theatre on Monday night.

Brilliancy in the general arrangement, and mirth and liveliness in the songs and dances characterized the entire performance in the first part, and all the principal participants were cordially received and frequently encored.

Arthur Rigby and John Queen divided the special honors of the evening, and both were unusually good in their negro delineations and in their display of humor generally. Queen's topical song, "Is Marriage a Failure?" brought down the house, and Arthur Rigby's "I Couldn't" was twice encored.

Harry Howard sang effectively "The Picture that is turned toward the wall," and Edgar Wilson, who possesses a fine baritone voice, was recalled on his operatic rendition of an English sea song.

Blackford's Noah was amusingly sung, and the Modern Beau Brummels, composed and directed by John Queen, wound up the first part most merrily.

Lyons as a female impersonator was wonderfully clever, and did an exceedingly graceful song and dance with excellent effect.

The olio embraced some capital performers, and Girard Leon, with two accomplished donkeys, created much amusement, and succeeded in the startling feat of making one of the donkeys actually laugh, to the infinite satisfaction of the audience.

Grand.—The Fire Patrol.

The Fire Patrol, which was recently on view at a Bowery theatre, was rung up at the Grand Opera House on Monday night. The enthusiasm of the gallery boys and the astonishment of auditors in the lower part of the house seemed to indicate that The Fire Patrol was eminently fitted for an audience of sensational proclivities.

W. W. Burner, an actor of large physique, was vigorously applauded in the dual role of Jack Dallas and Hon. Mason Morgan. The acting of J. Harkins, who personated Dave Armstrong, might pass muster in a fiery melodrama, but his singing would never secure him an engagement on the operatic stage.

Clifford Dempsey proved a realistic villain as Allan Westford, although his histrionic efforts were not by any means of a superior order. George Scott as Lieutenant Forest Ames and George Rose as Lushington Staggeract, both raised the requisite number of laughs during the performance to earn their salaries as comedians.

Clara Davenport was at times very much overwrought in the melodramatic lines allotted to her as Nellie Latimer. Idella Macdonald was appropriately "soubrettish" as Kitty Dallas, and incidentally was very fetching in the uniform of a telegraph messenger boy.

Harrigan's.—Reilly and the 400.

A large and friendly audience greeted Mr. Harrigan and his company last night, when the ball was started rolling at Harrigan's with a repetition of Reilly and the 400.

All the favorites were in their best form and each—from the presiding genius of the establishment down to the least conspicuous member of the organization—received a hearty welcome back.

Wily was as drily humorous as usual in Mr. Harrigan's hands, and Mrs. Yeamans, Messrs. Wild, Merritt, Fisher, and Sparks contributed zest to the performance in their old parts.

Ada Lewis' tough girl and Evelyn Pollock's Maggie Murphy renewed their popularity. Mr. Braham's favorite songs and choruses were encored again and again.

Take it all in all, Mr. Harrigan's season began most auspiciously.

People's.—East Lynne.

What was promised as a new version of East Lynne was produced before a large audience at the People's Theatre on Monday evening.

The adaptation is credited to Eca Mountford, who appeared in the dual role of Lady Isabel and Madame Vine.

In the present version there seems but little change from previous dramatizations.

Miss Mountford proved herself an actress of ability and strong emotional powers.

Alexander Kearney was seen to advantage as Archibald Carlyle. The rest of the company filled the requirements of their respective parts.

Fourteenth St.—Aunt Bridget's Baby.

Aunt Bridget's Baby, the three-act musical farce-comedy, that amused the patrons of the Bijou at the close of last season, is the attraction at the Fourteenth Street Theatre this week.

The cast is the same as in the previous production, with the exception of Alf. C. Wheelan, who adds considerably to the merriment by his peculiar humor.

George W. Monroe as Aunt Bridget, and Nellie Rosebud as Splinters, the baby, are the bright particular stars, and each won considerable applause from the large audience present on Monday night.

Windsor—Inherited.

At the Windsor on Monday night Maude Granger presented her successful play Inherited before a well filled house.

In the second act Miss Granger appears to special advantage, and her work deserves high praise.

The star is supported by a good company, which includes Charles H. Mestayer, Clara Louise Thompson and Little Charlotte.

The scenery and stage settings were picturesque.

At Other Houses.

Wang is on the home-stretch of its long run at the Broadway.

No. 6, which is advertised to be "all laughter," is crowding the Bijou at every performance.

8 Bells is in its second week of box-office prosperity at the Union Square. The Cadi will come next.

There is to be a souvenir performance of Indigo at the Casino on Sept. 25.

Richard Mansfield will continue to appear in repertoire until the production of Nero on Sept. 21.

Frederick Paulding has made a melodramatic success in his magnificent scenic production of The Struggle of Life at the Standard.

The Liliputians are still scintillating in The Pupil in Magic at the Thalia.

This is the last month of Mr. Wilkinson's Widows at Proctor's Twenty-third Street Theatre.

Jane offers a performance of continuous hilarity at the Madison Square. The engagement has been extended.

The Club Friend at the Star is one of the most entertaining of current attractions.

Marie Wainwright is drawing large audiences at Palmer's to see her charming personation of Amy Robsart.

Edward Sothern is still meeting with profitable patronage in The Dancing Girl at the Lyceum.

The popular concerts of Anton Seidl and his metropolitan orchestra are being well attended at the Madison Square Garden.

Eugénie Fougère, in her sprightly song and dance specialties, the Toulousain Quartette in popular selections, and Jennie Joyce in the Astor dress are among the current features at Koster and Bial's Concert Hall.

In addition to the four curio halls there are three theatres at Doris' Eighth Avenue Museum, in which performances are given hourly. The performers this week include the Howard and Warde Comedy company, Professor Mack's Comedy company, and Fanny Herring.

Marie Hubert Frohman's success in this city is phenomenal.—*N. Y. Evening Telegram, May 26, 1891.*

JERSEY CITY'S NEW THEATRE.

The animate and inanimate combined to make a brilliant sight for Stuart Robson as he stepped upon the stage at Mullone's new theatre in Jersey City last night.

It was the first time an actor ever trod the boards of the dainty and ingeniously devised Opera House, for it was the inaugural night.

Bronson Howard's clever comedy, The Henrietta, was performed before an audience that represented the élite of the place, and attention was divided between the play and the appointments of the auditorium.

Of the play it is enough to say that it was acted in a manner to make its merits salient.

The theatre is entered by a spacious and handsomely decorated lobby. Electric lights are omnipresent. The orchestra is decorated in delicate tints of blue and white and gold.

Broad stairways lead to the galleries and broad aisles to the seats. The seats are comfortable and the eye is greeted on all sides by harmonious and beautiful colors.

The new Opera House has all the perquisites and comforts of a metropolitan house.

Among those in the audience were Governor Leon Abbett and family, Congressman E. F. McDonald, Commissioner J. H. Brown, County Clerk McLoughlin, and many society people.

The house was packed to the rafters, and extra seats were placed in the aisles. Crowds lined the streets in front of the building, and cheered when occasional glimpses of happy Manager Mullone were caught.

It was a gala night for Jersey City, being the most important event in its theatrical affairs for years.

REFLECTIONS.

Myron B. Washburn and Sophie Holtz have been engaged for W. T. Carleton's Opera company.

Allie Young and Miss Altman will be members of the Bostonians.

Mr. and Mrs. Peter Dailey have joined Milton Aborn's Opera company.

Gerald Coventry has been especially engaged to stage The Sea King Opera company in Philadelphia by W. J. Gilmore. Sadie Claflin and Winefred Marshall will sing in the chorus.

Beatrice Ellis will go with The Latest Fad.

Theatrical business has been bad in New England so far, according to advices received.

His Niks, the Baron company will not play next week. Mrs. T. H. Winnett is in town engaging new people to strengthen the company.

At short notice Our Mathilda company, of which Walter Fletcher was the star, closed season last week.

Bessie Clarke, Edith Miller, Clara Weaver, Benjamin Gardner, H. Depew, Damon Cauldwell, and H. Weaver have been engaged for the Agnes Huntington company.

Wade Tait has not signed with the Daniel Boone company. He is with the Annie Mitchell company, which opened at Hudson, N. Y., on Sept. 1.

A Bowery Trio played a profitable engagement at the Grand Opera House, New Orleans, last week, and was enthusiastically received by the press and public. The piece is a musical farce comedy, under the management of Dan'l Shelby. The company of specialty people is headed by G. B. Fiske and Kathryn Webster.

Florence Wallace joined Baker's Opera company last week.

May Cuthbert has been engaged for the Agnes Huntington Opera company.

Allie Gilbert, late of the High Roller company, will play the leading part in Reilly and Wood's Burlesque company, replacing Florence Miller, who is dangerously ill in a New York hospital.

Bulls and Bears, written by the late Bartley Campbell, and successfully played some years ago, has been modernized, and will be produced next season under the management and direction of Robert Campbell, a son of the author. James B. Radcliffe will appear in the piece and be associated in the management with young Mr. Campbell. Randall and Dickson are booking the time.

Maggie Mitchell gave a ball and reception last week at her Summer cottage, at Long Branch, N. J. The grounds were beautifully illuminated.

Harry Mills has been engaged for Conried's Poor Jonathan company.

George Denham, who is in the cast of The Struggle of Life, will leave Frederick Paulding at the end of the engagement at the Standard Theatre, and join the Jefferson-Florence combination. Murray Woods will replace Mr. Denham in The Struggle of Life.

Elmer E. Vance's play, The Limited Mail, is pursuing its career successfully. At Grand Rapids, Mich., the business is reported to have been exceptionally large. Contracts were signed last week by Mr. Vance to play all Manager Garwood's houses once a year for five years.

Walter Matthews joined Thomas Keene's company during the Omaha engagement.

Charles T. Vincent, the playwright, who has returned to New York, says that his comedy of Dolly Varden was well received on its first production at Council Bluffs, Iowa, a week ago last Saturday, and that Patti Rosa made a hit in the title-role. Mr. Vincent has also flattering reports concerning the success of Sport McAllister, the piece he wrote for Bobby Gaylor, and in which the latter is now starring in the South.

Mr. Jay Wingfield's Staggeract performed the unprecedented feat of walking to New York from Breckenridge-by-the-Sea, where he has been spending the Summer. He left the hotel where he has been staying before daybreak, and Proprietor Chargeau sent special envoys to report Mr. Staggeract's progress from town to town. He will rest quietly in New York until he signs for the season.

A CHAT ABOUT AUSTRALIA.

Harry St. Maur, who went to Australia several years ago, after making his name well known in American theatrical circles, returned to New York not long ago. A Mirror reporter, who met him at the Lambs' Club on Monday, asked Mr. St. Maur what he had been doing in the interim.

"Starring in every town of any importance in the colonies of South Australia, Victoria, New South Wales, Queensland, Tasmania and New Zealand," he answered.

"That implies some extensive traveling?"

"From Adelaide, the capital of South Australia, to Cooktown, nearly the most northerly town of size in Queensland, is a coast *traverse* of nearly half the continent. I traveled most with my own company in a repertoire of plays, including Jim the Penman, The Ironmaster, a number of Wyndham's Criterion comedies, and many plays of my own acquiring. The repertoire consisted of upwards of eighteen pieces."

"Then the system of presenting plays in vogue in Australia differs from that in this country?"

"Yes. A star will visit a city of any size, such as Melbourne, Adelaide, Sydney or Brisbane often for twelve weeks, changing the bill every week or as often as necessary. Once we played thirteen weeks and a half in Brisbane, producing twelve plays, everyone new to the company. Pretty tough work, believe me! It meant being in the theatre either to act or rehearse twelve, and sometimes fourteen hours a day. Here in this country you can begin starring in one piece at the adolescent age of twenty-one and go on till you are a hundred-and-eleven or so, if—everything depends on the if here—if you can strike the right kind of piece."

"Of course you were highly successful, Mr. St. Maur. Hardly necessary to ask that question?"

"So you have not yet met the unsuccessful star, eh, Mr. Reporter? The touch of sarcasm was quite perceptible, thank you. Well, you shall have the truth. It will do as well as anything else, for, as a newspaper man, you are doubtless aware it is the very last thing that is ever believed. Money! I have not made in anything like adequate proportion to really terrific work done. Jim was my best card, but its strongest cash draught was never more than half some melodramas that could not begin to approach The Penman in literary or constructive value. The Wyndham plays had all been ruined before I got there—badly staged, acted and mounted—with the exception of The Canderdale, the big novelty, which was understood as little there as here; yet there is a fortune in the piece, if specially adapted, as Goodwin's success with The Nominee amply testifies. Some of the other pieces did fairly, notably Little Lord Fauntleroy, but practically the country is too new for comedy. Brough and Boucicault, by keeping together a combination equal in every respect to Dan Frohman's stock company (that I mean formed of Miss Cayvan, Mrs. Walcot, Kelcey, Wheatcroft and other genuine actors and actresses), contrive to command a *clientèle* for comedies depending on acting, not scenery, but only by mounting everything so perfectly that their expenses in each of their theatres—the Bijou, in Melbourne, and the Criterion, in Sydney—is $3,000 a week, and the gross capacity of either house hardly exceeds $4,000 per week—no great margin of profit, you will perceive. But a failure will give them their expenses for six nights; the week succeeding the failure an old success is revived or a new piece is produced; thus losses are minimized. Boucicault himself told me just before I left that their business for the year so far was over $625 a week. In other words, they are clearing $30,000 a year. I cleared from seven to ten thousand a year from each theatre—not a fortune, but safe and sure. Save for a colossal income, comedy makes money only with B and A in fits and starts."

"Did you play with them?"

"Frequently—in pieces from my own repertoire. As I received a generous salary, about what a famous leading actor's share as owner of the piece as well as star, I shared equally in the Australian rights of the plays with the management. With the net profits with the manager on the profit on the good business, I was making, the whole of royalties to be paid, else part of my own salary had to be sacrificed."

"And when you traveled with your own company?"

"I found artists, pieces, star printing, locomotion (a terrible item, this), the management and everything else, and we shared gross receipts—that is, you know, when I couldn't persuade the local manager it would be to his distinct advantage to give me six per cent., and outside Sydney and Melbourne this was to be arrived at mostly."

"Then you think Australia a difficult country to cater for?"

"The most difficult I have ever worked in. Sydney will accept what Melbourne rejects, and *vice versa*."

"Have you seen anything, so far, since you have been here that would go in Australia?"

"Nothing is harder than to prophesy. If purchasing for a company I was forming myself and had in that company good seconds to Miss Coghlan, Miss Cayvan, Kelcey, Tom Wiffen, Lemoyne, and De Wolf Hopper, The Charity Ball and Dorothy's Dilemma would be among the selection. In burlesque, Wang Australianized. But then seconds to such artists, or even tenths, require very diligent searching after, even then are seldom found."

"What are your plans here?"

"Well, I have quite a number of plays—"

"Everybody has plays nowadays."

The actor reflected a moment, then replied: "Is that quite so? It is only necessary to read an average of some four plays a week for fifteen years to be convinced that few people possess plays—within the true signification of the term. The pieces I refer to have all more or less been tested before an audience. That is something. One, a child play, drew me more money even than Little Lord Fauntleroy. The strongest piece in my possession, The Nantwitches, will never be accepted. It is too strong, too close to fact to be believed; indeed it is fact, the incidents of the play being taken from real life. Your audience of to-day are very particular. Coat your pill and they'll swallow; hold them up a nasty drug which, if taken, might do good, and their noses are tilted at a shocked elevation. No, I don't despair of getting my plays read. A manager who refuses to read a play shirks the responsibilities of his calling."

"Well, suppose you can't get a play taken, what do you propose to do then?"

"Take an engagement as leading man or stock star, if such work is to be got. Leading men who know their business are wanted sometimes, aren't they? especially if they have been through the square-cut and tights probation. If managers won't produce my pieces I must do them myself, that's all."

"Why did you abandon management at all?"

"To be quite candid, because I hate it and am a bad business man. Give me a new script to stage, manage, map out and produce, a part to create, and my love of the work and old experience produce a serviceable result. But when it comes to the front of the house work—ugh! I toil and moil perfunctorily, a polite way of saying—badly. If you can find me a good, bright, hard-working, hustling manager, who can place an actor with plenty of attractions well before the public—well, that is the identical gentleman I'm looking for all the time. I have already had some communications of a highly satisfactory nature which I hope may lead to business."

"Is it true that originally you produced Ned's Chum, Christie Murray's new piece?"

"Yes, with my company in New Zealand. I put the illustrious author himself on the stage. Miss Marbury the authors' agent is handling the piece for this country."

LIES ABOUT JANAUSCHEK.

It will be remembered that, through the columns of THE MIRROR, a man named Foster was exposed in his efforts to injure the business of Janauschek by circulating false information concerning her business and plans.

Foster is at it again. A letter to THE MIRROR, dated Sunday, from Walter N. Lawrence, manager of Janauschek, explains itself and needs no emphasis from us. Mr. Lawrence writes:

"The scoundrel Foster is at work once more in an effort to injure Janauschek, as will appear from this, which is a verbatim copy of a telegram received just prior to our departure from Washington, D. C., last evening:

NEW YORK, Sept. 23, 1894.

To Madame Janauschek, Allaugh's Opera House, Washington, D. C.:

Foster is canceling your dates, saying you are going to Forrest Home. Sorry your business so bad. [Signed] FRANCIS SYLSEY HOWARD.

"I can assure you Janauschek was never in better health than now, nor has she in many years played with such fire and vigor as in her new character, Mrs. Oakley, in The Harvest Moon.

"In proof of the falsity of the statement of bad business, I would state that just prior to my departure Manager Rapley, of the New National Theatre, Washington, D. C., gave me special terms to return to that city in March at said Theatre, which speaks for itself.

"You so kindly having championed Janauschek's cause as against the villainies of this utterly worthless, discharged and disgruntled hireling, will, I know, once more come to the aid of justice by notifying managers of the falsity of anything emanating from such a source."

ROSINA VOKES' SEASON.

Rosina Vokes, accompanied by her husband Cecil Clay, arrived from England on the *Germanic*, last Thursday.

The favorite actress will begin her seventh American tour at Rochester on Sept. 28, playing Buffalo, Chicago, Kansas City and Denver, *en route* for San Francisco, where she will appear for the first time in two years on November 9. Portland, Ore., will also be visited later. The return will be through all the large Eastern cities, ending at Daly's Theatre in May.

Miss Vokes has several new plays. Among them are The Rose, by Minnie Maddern Fiske, Cadwallader's Will, A Bunch of Violets, and two others not yet named.

Miss Vokes is looking wonderfully well after a vacation, which was spent among the hills of Devonshire, England.

Local managers are not satisfied with the *personnel* of certain companies now going out. A well-known manager of this city said: "At this date if a company to the theatre threatened to cancel was not strengthened, appearance of his house suffered amusement among actors of It is a common complaint of amateurs are standing that a number, because they will crowding them out simply and that salaries take less money. It is safe are considerably offered by managers this year season. But lower than they were last made at the economy so effected is to be meeting the expense of the company with failure, it is difficult to see to be penny-wise and pound-foolish policy any one's good."

Annie Boyle, at divers times leading lady for Thomas W. Keene, Frederick Warde, Robert Downing and others, has been secured for the part of Nan in De Shetley and Leach's new production of Alone in London. William De Shetley will play John Biddlecomb. The rest of the company comprise Jeppe and Fannie Delano, George Sydenham, Luke Cannon, Percy S. Leach, George Clarke and others. New scenery will be prepared. The management will be in the hands of Steve Leach.

PROFESSIONAL DOINGS.

ARTHUR C. PELL, whose portrait appears at the head of this paragraph, was born in Brooklyn twenty-five years ago. He developed musical gifts at an early age and received a thorough musical education at Leipsic, Germany. Mr. Pell entered the profession in '81 and continued on the stage for three years, playing with various attractions, notably those managed by the Kiralfys. Seven years ago Mr. Pell took up conducting, and since that time he has filled many engagements successfully. Among the companies with which he has been connected as director of orchestra are Rice's Evangeline, Kate Castleton and Salsbury's Troubadours. Last Spring Mr. Pell directed the opera season during the West Indian Exposition at Kingston, Jamaica. He went there from Leipsic, where he had spent several months to freshen old associations and also to benefit his health. Mr. Pell's letters from Germany to THE MIRROR were read with interest during that visit. This season he is conducting for the Jarbeau Comedy company. Mr. Pell is a musical enthusiast, and he takes great pride in his profession. It was due to his suggestions and personal interest in the matter that the American Musical Conductors' Association was formed recently for the purpose of improving the standard of music in theatre orchestras.

ARTHUR W. COLE has been confined to his room at the American House, with a severe hemorrhage of the lungs.

FRANK L. VERANCE writes that he has resigned from the business staff of The Danger Signal company.

IDA VAN CORTLAND and her new company have been rehearsing at that actress' home, Point Comfort. The season will open at Orillia, Ont., on Wednesday.

J. W. CAMPBELL, who was manager of Cleveland's Consolidated Minstrels last season, has signed as general press agent of the Emerson Minstrels.

EDGAR SELDEN will make several changes in his company. He is not satisfied with the one he has now.

A NIOBE company No. 2 will start out on the road at Stamford, Conn., next Saturday. The New England towns will be visited. Some of those in the cast are Eleanor Carey, Lizzie Scanlan, Merri Osborne, Lillian Lee, Ivan Perouet, Fred. Chippendale, Graham Henderson, and W. T. Melville.

GUSTAVE AMBERG is sailing hither from Hamburg. He has engaged Joseph Kainz and Paula Loewe for this season.

W. W. FUERST will direct the orchestra for the production of Miss Helyett at the Star Theatre. He has secured a release from Fanny Davenport.

THE Conried Opera company will sing Poor Jonathan on the road.

LAURA BIGGAR will leave Hallen and Hart's company next week.

HARRY W. CORTISS is engaging some people for the new Asleep and Awake company.

JOSH OGDEN is no longer connected with the management of Irene Kent.

BURT J. KENDRICK, manager of Grimes' Cellar Door, passed through New York on Monday and reports that his company has been prosperous in Massachusetts.

HORACE RANDALL contemplates a starring tour in his farce-comedy, The Howler.

A MODERN MATCH, by Clyde Fitch, which was produced last night at Minneapolis by the Pitou stock company, is a modern society comedy drama in the strict sense of the word. It was written shortly after Beau Brummel was first produced by Mansfield, with Robert Mantell in mind. Pecuniary failure and its result on a home is the theme.

HARRY LACY'S company will include J. H. Fitzpatrick, Harry Hallo, J. H. Bunney, James Lackaye, Claude Brooke, Myron Calice, Mary Hampton, Rita O'Neil and Kate Hawthorne.

DURING the performance of Sunset on Saturday evening at the Grand Opera House, Mrs. George S. Knight caught her foot in crossing the stage, and fell, striking her head. The curtain was rung down and remained so until Mrs. Knight recovered, a delay of twenty minutes. She finally played her part in Mr. Bill, and left town with the company.

THE reason that Jessie Villars has not appeared with 9 Bells was because Primrose and West decided to continue the present version of the piece, instead of putting on the new one, in which a special part was to be written for her. They separated amicably. Messrs. Primrose and West paying all the expenses incurred by Miss Villars in preparing for the production.

THERE are reports that Mark Sullivan is not a member of The Latest Fad company. The reports are wrong.

THE season of ten weeks booked for Wilfred Clarke and Martha Ford in She Stoops to Conquer and Paul Pry has been extended to thirty weeks. R. F. McClannin, now with the company, will rejoin Maggie Mitchell's company next week.

DORF DAVIDSON is still seriously ill.

MAGGIE MITCHELL has engaged L. Maurice as musical director.

R. E. STEVENS is in advance of W. J. Scanlan in Pennsylvania. Mavourneen is said to be a decided popular success.

ANNIE CALDWELL has left The Tar and the Tartar company. Josephine Knapp succeeds her.

IT is Jeanette Lowerie and Alice Elton. In our roster we gave the Christian name of each actress to the other in The Charity Ball company.

LOUIS J. JOHNSON, manager of the City Bill-Posting Company, Springfield, Ohio, has secured a controlling interest in the Peoria Bill Posting Company. He is also manager of the Peoria Lyceum Theatre.

ORSON M. DUNN leaves to-day to join The Irish Corporal company in West Virginia.

WILLIAM RAYMAN has been engaged for Louise Hamilton's company.

THE Edgar Selden company opened in Dover, N. J., last week, and turned people away—"that's true," adds our informant.

MAE BRANSON will join Smith's Evangeline company this week to play her old part.

F. P. BATTIS will go with the Shenandoah company No. 1, this season.

MRS. JENNIE KIMBALL has secured a lot of new music for Carmen up to Date, Corinne's new burlesque. Richard Stahl has written several songs for the production.

LYSANDER THOMPSON, who is playing the part of Otis Tucker in the road company of The County Fair, had an offer this season to rejoin A. M. Palmer's forces. The offer reached him too late; he had already signed for the County Fair. His success in the part of Otis has been great, to judge by the press notices to hand. The critics are unanimous in saying that he gives an excellent performance. The company is in Columbus O., this week.

THOMAS SOMERS, a variety performer, died last Friday in St. Paul, Minn. He was for some time a member of the Eccentric Four Quartette.

JESSE WILLIAMS is directing rehearsals of La Cigale at the Garden Theatre. The chorus, ballet, and orchestra will number in all nearly 150 people.

DOWN THE SLOPE drew crowded houses all of last week at the Standard Theatre, Milwaukee, and at several of the performances people were turned away.

LAST Saturday's matinee of Amy Robsart at Palmer's Theatre was one of the biggest pecuniarily known, in the history of that house.

GEORGE W. LARSON, in his new comedy drama, Crandall's Corners, under the management of C. H. Goodwin, will open his season on Oct. 1 at Mount Vernon, N. Y. P. P. Murray is his stage director.

JOHN COBBE, who was the manager of Wilson Barrett's first tour in this country, died last Saturday in England.

ALEXANDER SALVINI will be seen this season in a triple bill, comprising three short plays. The first of these is a one-act play entitled In the Gloaming, by George Backus; the second is Robert Macaire, a play which Mr. Salvini has long wished to produce; and the third is a one-act comedy he recently secured when in Paris from Coquelin. Mr. Salvini is at present in Chicago, appearing at the Auditorium in a round of romantic dramas. He will play Don Cæsar de Bazan, the Three Guardsmen, and probably Monte Cristo.

CORINNE'S season will begin on Sept. 21 with Carmen Up to Date.

FRED. WILLIAMS, manager of Mora, writes that the new special car occupied by his star and company attracts attention at every place visited.

WILLIAM J. GILMORE has brought suit against Mrs. Jennie Kimball, alleging that her Corinne operatic and burlesque company has used without permission selections from his opera The Sea King. Mr. Gilmore asserts that he notified Mrs. Kimball last season that his rights were being infringed and that she promised to respect them. Nevertheless, he says, the Corinne company continues to appropriate the music in question. Hence this suit.

MANAGER SHAW says that Jack Tucker has made a decided success as the land agent in the new Muggs' Landing, a part with which the late Alf. McDowell was identified. Mr. Tucker's performance is described as equal in every respect to that of his predecessor.

BRADEN AND HILD, managers of the new Boy Tramp company, have hit upon a novel plan to ensure thorough advance work. Each of their agents is provided with a camera, and is obliged to photograph all the stands and principal window work. These proofs of their attention to duty are sent back to the managers.

MANAGER FORD'S English Comedy company thus far is a success—a gratifying success, it may be added, for the aim of the organization is high and its popularity will be another reason for believing that the period of rot is drawing to a close. The company's repertoire consists, as its name implies, of old English comedies, with She Stoops to Conquer as the principal feature. Wilfred Clarke, a son of John S. Clarke, is the central figure in the company, and his Tony Lumpkin and other characterizations are said to be remarkably clever, albeit traditional. The other members of the devoted band are Martha Ford, Walter Hale, R. F. McClannin, Adelia Sawyer, Helen Mar, and others.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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"" The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—N[illegible], 8:15 P. M.
BROADWAY THEATRE—Wang, 8 P. M.
CASINO—Iolanthe, 8:15 P. M.
FOURTEENTH ST. THEATRE—A Night Before Christmas, 8 P. M.
GARDEN THEATRE—Richard Mansfield, 8:30 P. M.
GRAND OPERA HOUSE—"The Fire Patrol," 8 P. M.
HERRMANN'S THEATRE—The Solicitor, 8:30 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
JACOBS' THEATRE—The Orphans of New York, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—The Dancing Girl, 8:15 P. M.
MADISON SQUARE THEATRE—Jane, 8:30 P. M.
PROCTOR'S—Mrs. Wilkinson's Widows, 8 P. M.
PEOPLE'S—East Lynne, 8 P. M.
PARK THEATRE—Cleveland's Minstrels, 8:15 P. M.
PALMER'S THEATRE—Marie Wainwright, 8:15 P. M.
STAR THEATRE—The Cure Friend, 8 P. M.
STANDARD THEATRE—The Struggle of Life, 8 P. M.
THALIA THEATRE—The Libertines, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—Shells, 8 P. M.
KORIS'S EIGHTH AVENUE MUSEUM.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N*** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand," "*Dramatic N****, over five thousand."

A DESERVED REBUKE.

A WOMAN who achieved notoriety more than a decade ago by her utterances and writings on the subjects of woman's suffrage and the doctrine of free love, but who has retired into the privacy of domestic life in recent years, is reported to have attended the performance of a comic opera at one of our theatres a few nights back, and to have protested afterward to the management against the facetious introduction of her name by one of the comedians in the course of the performance. She had heard it mentioned in connection with the name of an infamous female swindler, and her indignation was great.

The woman's objection was well founded. By common consent personalities respecting public characters are tolerated on the stage in performances of a light and frivolous description. But raking the past for allusions to persons whose lives have turned into quiet channels is vastly different from aiming winged shafts at scheming politicians, society idiots or incompetent municipal officers.

The license of the court jester which was handed down to the burlesquer and the negro minstrel, is now claimed by the comic opera comedian, presumably on the ground that he is their lineal descendant. That fact alone is a singular and striking commentary on the deterioration of comic opera in these days.

But if our clowns insist on speaking more than is set down for them, if they will persist in launching their petty pasquinades, at least let them select as targets persons whose affairs are legitimately the subject of public discussion.

The newspapers have shorn our citizens of the right to privacy to an extent not dreamed of in times less flippant and less inquisitive than these; but the stage—whose followers are often among the greatest sufferers in this regard—should refrain from transcending the boundaries of decency and decorum. The rebuke administered by the woman we have referred to was both timely and deserved.

CHEERING SIGNS.

WHILE the several dramatic and comedy companies that are announced for this season under the title of stock companies in reality do not answer in all respects to the requirements suggested by that title, still their avowed scope and, to some extent, their artistic *personnel*, are promising and indicative of a renaissance in which the older and better system will divide the field fairly with the combination system.

Viewed as signs of the tendency of public taste in a better direction, these so-called stock companies, formed to visit a few of the principal cities, are welcome. They are calculated to give an impetus to the native drama and to elevate the standard of acting by establishing once more sympathetic relations between able players and the intelligent public.

Indeed, there are many encouraging conditions observable both in the dramatic and the musical worlds. We are hopeful that within a comparatively brief time the rehabilitation of the American theatre will be well begun and the period of chaos, silliness and sham will have become a fast fading memory.

PERSONAL.

WATTS.—On Wednesday last, at Milwaukee, Amelia Watts, the actress, was married to Henri K. Pratt, of the State Bank, Keokuk, Ia. Mr. and Mrs. Pratt will make their home in Keokuk.

COLLIER.—George Collier, of Cleveland's Consolidated Minstrels, was married, last week, at Providence to Minnie E. Perry, a non-professional.

NEWTON.—Dr. Robert Safford Newton has recovered sufficiently from the injuries he received in a railroad accident recently to resume his practice, a portion of which is among professionals.

ANDERSON.—A lively interest will concentrate upon Mary Anderson's dramatic memoirs, which it is said are now in course of preparation for the press.

LARNED.—W. J. Larned, who was dramatic editor of the St. Louis *Republic* for nearly three years, has resigned that post in order to accept a more remunerative one on the same journal.

HALE.—Walter Hale resigned his engagement with Fanny Davenport in order to accept one with the English Comedy company, under John T. Ford's management, supporting Wilfred Clarke. Mr. Hale has made a success as Young Marlowe.

FULLER.—Edward Fuller, the esteemed and accomplished dramatic critic of the Boston *Post*, has been spending a few days in New York, chiefly for the purpose of seeing the new plays of the early metropolitan season, in order to analyze them critically for the readers of his journal. Mr. Fuller is an ornament to the fraternity and a pillar of American dramatic criticism. His judgment is keen and accurate, his literary style clear and vigorous, and his views, both as to questions of art and questions of ethics, sound and sensible. Almost invariably he is found on the right side of every dramatic discussion, and his courage is as strong as his convictions.

RUSSELL.—Lillian Russell is enjoying her vacation at the Thousand Islands. She will return to town next week and begin rehearsals of La Cigale.

OGDEN.—Grace Ogden, a handsome woman, with a fine dramatic soprano voice, which she has cultivated under Americo Gori's tuition, has been engaged as Agnes Huntington's understudy in Captain Therese this season.

BOUCICAULT.—Objection has been made to the gowns worn by Mrs. Dion Boucicault in The Solicitor. They may be uncommon, but unquestionably they have a character of their own which is excellently adapted to the actress' style and individuality. Mrs. Boucicault appears to possess the rare art of understanding and choosing the attire that suits her best.

VOKES.—Rosina Vokes and her husband and manager Cecil Clay, arrived from England last Friday. Miss Vokes promises to produce four new one-act plays this season, A Bunch of Violets, Lawyers' Fees, Cadwallader's Will and The Rose. Her tour will begin at Rochester on Sept. 28.

JARBEAU.—Vernona Jarbeau's season in Starlight opened auspiciously at St. Louis last week. Her company is pronounced the best she has yet had. Messrs. Haines and Crandall made great hits and Miss Jarbeau repeated her former success. The theatre was literally packed during the entire week.

FOX.—Della Fox was taken ill quite suddenly one night last week, and her part in Wang was played by a substitute. The illness was not serious, and Miss Fox has returned to her duties.

MODJESKA.—Some superb photographs of Madame Modjeska in the character of Lady Macbeth have been finished by Rösch, of St. Louis. In artistic quality they surpass all other portraits of the actress that we have seen.

HALL.—Bessie Hall is a Southern amateur actress, who has had offers from combination managers to join the ranks of professionals. She may accept one of the proposals.

MAGNUS.—Julian Magnus has engaged to contribute a critical and biographical essay on Lester Wallack to Frederic Edward McKay's forthcoming book on American actors.

HOWARD.—Alfred Howard, of Howard and Company, jewelers, who died recently, left a valuable collection of photographs of English, French, and American actors. Brief and accurate sketches of their lives were written on the reverse of the cards.

HANLEY.—William J. Hanley, the treasurer of Harrigan's Theatre, has returned to his duties after a two months' trip through Greece, Italy and France. Mr. Hanley gazed upon the Acropolis at Athens.

HOWARD.—Bronson Howard has come to town to see Shenandoah. He had not seen his war play for more than a year. Mr. Howard will pass the coming Winter at the other extreme of our continent—San Francisco—where he will write his new play, which is to be completed for next season, opening at Palmer's Theatre a year from next month.

HENNEQUIN.—In the course of a critical analysis of The Lion's Mouth, Alfred Hennequin gives this succinct definition of a play: "A play, in the broadest and most modern sense of the word, is a complete and unified story of human life acted out on the stage in a series of motived incidents so arranged as to excite the greatest amount of interest and pleasure in the spectator, by means of novelty, surprise, climax, humor and pathos." How many pieces satisfy these requirements?

KAINZ.—Joseph Kainz, the German actor, who will be the feature of the Fall season at Amberg's Theatre, is now sailing the ocean blue, bound for this port. Ludwig Barnay had secured an order of arrest against Kainz on an unsatisfied judgment, and he intended at the last moment to prevent Kainz from starting for America by throwing him into jail. Kainz, however, got wind of the plan and took French leave.

DICKSON.—A disinterested professional writes to THE MIRROR from St. Louis: "Charles Dickson's performance of Incog is immense. He has a wonderfully good company and his play has more funny situations than anything I have seen in years."

FAWCETT.—George Fawcett, leading man of The Still Alarm company, was married last Sunday to Anna Foster Crossman, daughter of Major George A. Crossman, U. S. A., and sister of Henrietta Crossman, of the Lyceum Theatre. The bride is not a professional.

DUBOIS.—James S. Dubois, who has gained considerable reputation in the South as a vocalist, has left Memphis, Tenn., and come to New York.

STRAKOSCH.—Edgar Strakosch will this season represent the interests of Messrs. Abbey and Grau with the Grand Italian and French Opera Company, at the Metropolitan Opera House. Mr. Strakosch has been engaged for the past two years as manager for W. J. Carleton and his opera company, and his desire to remain in this city is the only reason for their separation.

HAUK.—Minnie Hauk arrived in town on Saturday. Her opera tour will begin in Chicago on Sept. 28. Miss Hauk is still another who is going to produce Cavalleria Rusticana.

PALMER.—Mr. and Mrs. A. M. Palmer went to Philadelphia yesterday to attend the opening performance of E. S. Willard's season, The Middleman was presented.

LANCASTER.—A. E. Lancaster has written an Indo-American romance in conjunction with Frank Vincent, the traveler and explorer. The book will be published shortly by a leading New York firm.

MOORE.—Esther C. Moore, of the Money Mad company, was baptized last Sunday in the faith of the Roman Catholic church. The ceremony was performed at St. Stephen's church, this city.

TOWNSEND.—Chas. Townsend was severely injured in the hand by an accidental sword thrust during a recent performance of Ruy Blas.

SEYMOUR.—Charles Seymour, manager of J. Z. Little's company, was kicked in the back by a horse on Friday at the Fair grounds, near Waverly, O. Mr. Seymour is lame—but not permanently.

SYDNEY.—Frederick W. Sydney, the dramatist, actor and stage manager, has made up his mind to retire from the stage. He will shortly be married.

BROWN.—Colonel T. Allston Brown left this city yesterday for a week's vacation at Boston.

J. W. HARKINS' NEW PLAY.

J. W. Harkins, Jr., the author of The Fire Patrol, will complete in six weeks a play which he will call The White Squadron.

The scenic effects will be large and new. He intends to give the piece a New York opening within three months.

"The Fire Patrol" says Mr. Harkins, "makes a big hit everywhere. Curtain calls are as many as the acts. The American rights to the sensational and realistic play have been disposed of to A. V. Pearson for three years."

It is possible that Mr. Harkins will take the production to England next season and act in it.

SHAKESPEARE IN MARBLE.

Next year there will be unveiled in Lincoln Park, Chicago, a statue of Shakespeare. THE MIRROR gives the first public view of it in the foregoing engraving. The sculptor is Mr. W. O. Partridge, a talented American, who finished the model a few months ago. Mr. Partridge spent some time at Stratford-on-Avon getting ideas, and during his stay in England he received from Henry Irving many courtesies and suggestions and aid in obtaining facilities for prosecuting his important work. Mr. Partridge returned from abroad recently, and our picture is reproduced from a photograph of the original kindly furnished by him. The statue will be of marble. The price paid to the sculptor is $10,000. It will be noted that Mr. Partridge's embodiment of the divine William differs materially from the several existing bronzes and marbles with which the American public is familiar. He has formed his own conception of the personality of the subject from a studious examination of his life, his works and the original portraits to be seen in England and Germany, and he has had the courage to depart from conventional prejudices. The statue will undoubtedly be a beautiful and imposing acquisition to the many attractions of Chicago's fine public park.

MADAME JANAUSCHEK.

Madame Janauschek's career in this country has been marked by artistic success from the outset. She had previously been ranked by the German critics as one of the greatest actresses of the age, and had starred extensively throughout Europe.

Her American debut occurred on Oct. 9, 1867, at the Academy of Music, New York. Madame Janauschek used the German language then, but her success with American audiences determined her to study English, and she soon mastered the language. She began her English performances during the season of 1873-74, and started for many subsequent seasons in the legitimate drama, her repertoire including Brunhilde, Lady Macbeth, Deborah, Medea, and other heroines.

One of her most remarkable performances is her personation of Lady Dedlock and Hortense in Bleak House. The versatility in the art of characterization shown by her in this performance is altogether unusual. Some years ago Madame Janauschek added the role of Meg Merrilies to her extensive repertoire. Towards the close of last season she made a hit as Mrs. Oakley in The Harvest Moon, in which she opened her present tour at Washington, last week.

Madame Janauschek possesses breadth of style, combined with picturesque strength and brilliant artistic accomplishments, that make her acting not only true to nature but splendidly dramatic.

REMARKABLE RECEIPTS.

A. M. Palmer's stock company is playing a return engagement in Alabama at the Columbia Theatre, Chicago.

A private telegram received yesterday gives the figures of the business of the first week, which closed on Saturday night. The gross receipts were $10,740.

These receipts—which are correctly given—are the largest ever played to by any company, at regular prices. They indicate strikingly the enormous popularity of Alabama, which is proving a veritable gold mine for A. M. Palmer.

PAULDING PLEASED.

"I am delighted with the results of my début in melodrama," said Frederick Paulding to a MIRROR reporter the other day.

"Every night the house has been packed. The tone of the newspapers has been favorable; they approve of my efforts. The cellar scene has been cut out, and The Struggle of Life now finishes at eleven o'clock."

"My idea," continued the actor, "is to present The Struggle of Life for two or three years. It is a means to an end—to make money. My ambition, though, is in the higher walks of the drama. The Struggle of Life is simply an episode. It is a stepping stone. It will, I expect, give me enough money to carry out loftier projects.

"Four years ago Edwin Booth advised me to get out of the legitimate and into light comedy and then into melodrama. I would develop myself as an actor, he said, if I did this.

"Well, I took Mr. Booth's advice. I had had seven years' experience in the legitimate, and I went then for four years as leading man for Jefferson and Florence in light comedy, and now I am taking my turn at melodrama. But I consider the legitimate to be my line entirely. I hope to do better work for the drama. What money I make in The Struggle of Life will be used, as I made it, in the theatrical profession."

THE USHER.

The threat of Messrs. Askin and Itzel to prosecute any company that uses the medley of national airs that is introduced in the last act of The Tar and Tartar, is refreshing.

Early in the Summer a correspondent exposed the origin of the medley through these columns. He pointed out that Mr. Itzel's medley and Mr. Thiele's "Inauguration March" were identical.

But now Manager Askin and Composer Itzel proclaim their intention to take legal proceedings against the farce-comedy companies that steal the music they coolly appropriated themselves!

✣

During the past two or three seasons many excellent companies played to wretched receipts in St. Louis, and that city was getting to be shunned by traveling managers. This season a veritable boom has set in. Every theatre is playing to large business.

"St. Louis is a good 'show town' this year," writes a veracious professional.

✣

Last year I called attention to the many gross inaccuracies in the American department of "Dramatic Notes," an English annual that professes to epitomize the events of the drama tic year for purposes of reference.

The latest issue shows no improvement, so far as our part of the world is concerned.

In what purports to be a list of English plays produced during last season in New York I notice the titles of The Witch, The County Fair, Goggles, and several other native products or adaptations.

A record that is unreliable is valueless.

✣

The news that Rudolph Aronson is to make the experiment of raising the standard of the productions at the Casino is good news—if it is true.

The Russell company will adopt a higher plane from the start. The Casino, to retain its laurels, must needs present works of a class, and in a style, suitable to the musical taste of the metropolis.

Wilson is going to make a bid for appreciation in a genuine comic opera about mid-season. He is eager to elevate his productions above the grade of tuneful burlesque.

What with the new stock companies, the short shrift in store for the raft of inferior variety farces, and the movement to substitute real comic operas and light operas for the coarse burlettas that have enjoyed undue popularity, doesn't it begin to look as if a better theatrical time was coming?

✣

The Mascagni fever is in full blast. It is more than a year since THE MIRROR described the triumphant production of Cavalleria Rusticana in Italy and advised an enterprising American manager to secure it.

As usual our E. A. M.'s waited until the foreign success had become an old story before they bestirred themselves, and now it has turned into a lively game of follow-the-leader.

It will be the same with Eleanora Duse, the great Italian actress, of whom I wrote recently. She is the dramatic sensation of Italy and Russia, and the American that brings her to this country will probably make a fortune in little or no time.

✣

I sat out The Danger Signal at the People's last Friday night. I went to see it because I was curious to judge for myself whether the play and the acting were so disappointing as a writer for THE MIRROR said they were in the last number.

In my opinion the production deserved favorable consideration. In scarcely one particular were the strictures of the writer in question justified.

In the first place, the play is not merely The Main Line rechristened. Mr. De Mille has reshaped and rewritten the original play extensively.

Secondly, the scenery is not "ghastly." On the contrary, with the exception of the interior shown in the last act, it is entirely new and in point of artistic quality above the average of the material carried around by traveling companies.

Thirdly, the engine does not "wobble," for the simple reason that it is built of wood and iron—not of canvas or pasteboard—and it can't.

Fourthly, the company is quite as competent as the majority of touring companies that support stars. In point of fact, the actors are above the standard of Mr. De Mille's play.

✣

All of Mr. De Mille's work lacks virility. His apprenticeship at the Madison Square in the days when that theatre was devoted to the goody-goody drama must have committed him to the production of emasculated plays, and he has never gotten over it.

The Main Line was a "pretty" play in which sentiments were distributed on souvenir spoons and situations were handled as if they were eggshells.

The Danger Signal retains a good deal of the "pretty" stuff, with some exciting melodramatic incidents and a liberal infusion of low comedy thrown in. But the two elements are not well mixed, the "pretty" floats on the surface while the melodramatic precipitates.

The play contains plenty of good material, which can be licked into shape easily, so that the interest will be steady and the action continuous and cumulative. But the alterations will have to be made with a ruthless disregard for Mr. De Mille's theories and dialogue.

It is fortunate for the author that The Danger Signal is liberally staged and intelligently acted. On its intrinsic merits solely it would stand but a slender chance of winning favor in its present form.

✣

I was charmed by many excellent points in Rosabel Morrison's performance of Rose Martin, the heroine of the play.

It is not in the noisy, sensational climaxes that she shines. Her temperament is that of the true artist, and she concentrates her intelligence and her talents on the quiet, natural scenes.

There is a total absence of artifice in Miss Morrison's playing. She makes the character of Rose a flesh-and-blood character, and her sensitive, dainty personality clothes it with a unique and magnetic interest. It is in the last act that she does her best acting.

Unless I greatly mistake, Miss Morrison has many of the qualities that touch a responsive chord in the popular heart. If she perseveres she will undoubtedly win a high place in the regard of that numerous class of playgoers that appreciate unusual naturalness and fetching charm in feminine personations.

A NEW ITALIAN STAR.

Signor De Vivo, the veteran impresario, called at THE MIRROR office yesterday. It was De Vivo who brought Tomasso Salvini and this country to each other. That was quite a long time ago. De Vivo has directed the tours of Ristori through America. He has done a number of other things, but now he is wrapt up in arranging a tour of our land for Madame Irma Marzzi Diligenti.

"She is a charming woman," said De Vivo. "She is twenty-five; her mother was a Canadian, her father a Dutchman. She went on the stage seven years ago. She gave piano concerts, and played before King William of Holland. She received a diamond bracelet. She married. Her husband was an experienced actor, and she was the leading lady and star of his company.

"She last played two successful engagements at the Hague Theatre, which, young man, is the royal theatre at Amsterdam. She spoke then in Dutch, but she can speak fluently in five languages. She has come to this country highly recommended by Salvini, as you have mentioned already, and by leading Italian critics."

"When are we to see Madame Diligenti on our stage?"

"I am trying to get an opening in New York. If I do not succeed I shall get an opening in Boston, Philadelphia, Baltimore, or anywhere that there is an offering. I am sure she will make a success.

"She will first appear in a powerful emotional play, in which in 1867 Ristori appeared. It is called The Inn Mistress, and is by Goldoni. She translates her own plays, as she knows English as well as anybody does.

"Her repertoire includes Saopho, Marie Stuart, Marie Antoinette, Love Without Esteem, La Tosca, Joan of Arc, and as many more."

MISS WAINWRIGHT'S REVIVAL.

"Amy Robsart has been a success, gratifying to both Miss Wainwright and myself," said Julian Magnus to a MIRROR reporter.

"We had been preparing for the revival for a year. It was a task—no use to say how heavy a one, because people never believe. Barton Hill staged the play, and Richard Marston and John H. Young vied with each other in painting alternate scenes. The mechanical staff of Palmer's Theatre has been able and willing to do everything in its power.

"Herman Brodie arranged the music. I wish THE MIRROR would say that Miss Wainwright and myself and also Mr. Palmer are strongly in favor of having a large and thoroughly trained orchestra. Mr. Brodie's orchestra comprises fourteen men, which is not equaled by any dramatic theatre in the country. Why, Mr. Brodie's selections are applauded every night like a concert.

"Miss Wainwright will stay six weeks at Palmer's. I shall try to make the engagement longer, but Mr. Palmer's previous arrangements will probably not make it possible.

"Twelfth Night was charming but not as elaborate as Amy Robsart; it only drew in the more expensive part of the house, while the present production appeals to all classes."

Miss Wainwright will appear only in Amy Robsart. She still go as far as the Pacific coast, under the direction of Al. Hayman.

JULIA ARTHUR IN A NEW PLAY.

Julia Arthur was walking up Broadway the other morning with Alice Ives, the dramatist, when a MIRROR reporter met her.

"In two weeks," said Miss Arthur, "I shall appear in a new play by E. J. Henley and a friend of his. It is called The Marquis' Wife, a modern society drama, and, I understand, extremely strong and interesting.

"I shall play the part of the wife; Mr. Henley will play the leading male part, and it is probable that John E. Kellerd will also be in the cast. The tour will begin at the Columbus Theatre, Harlem, on Sept. 28. J. M. Hill will be interested in the production."

Miss Arthur was the one pleasing feature of The Black Masque performance at the Union Square Theatre. She is an actress of marked intelligence and charming stage presence.

GOSSIP OF THE TOWN.

"TED" MARKS is priming himself to attend to Mr. Wilkinson's Widows, when it starts upon the road on Oct. 5.

ALABAMA is at present playing a return engagement at the Columbia Theatre, Chicago, and is doing a very large business.

THE Ship Ahoy company is rehearsing at the Standard.

FITZGERALD MURPHY'S company has been rehearsing Neil Agrah in this city. Harry Vaughn is the manager.

S. GOODFRIEND has returned from his trip to the Pacific coast with A. M. Palmer's company, and is at his post of paragraph disseminator at 1127 Broadway.

MARSHALL P. WILDER realized that there was some advantage in being a duodecimo comedian last Monday evening when he walked under the railing at the Union Square Theatre, unobserved by the ticket collector.

MCKENNA'S FLIRTATION will be seen in London next May. The piece has never been played there, and an English manager thinks there is money in it. F. J. Keenan will star in the part originally played by Mr. Fay. After the London production the company will come to America.

A DEAD-HEAD house is now known among the polite members of the profession as "a house full of snow."

BARRY JOHNSON returned to town last week. He has been engaged for The Great Metropolis company.

C. H. KENNEY opened with The Spider and the Fly company in Elizabeth last week. He mad a hit with his song, "He Never Smiled Again."

VIOLA ALLEN has been engaged by Charles Frohman for leading business next season.

REHEARSALS of Thermidor, which will be produced on Oct. 5, began on Thursday.

NAT GOODWIN does not run The Nominee for three weeks in San Francisco, after all. During this, his last week, he has revived The Gold Mine.

LOUISE SYLVESTER has been added to the cast of Jane at the Madison Square. She replaces Jennie Weathersby.

THE Kendals will open their season at the Star Theatre on Oct. 12, appearing in Still Waters Run Deep. They will arrive from England, where they are now touring in the provinces, the latter part of September.

ARRANGEMENTS have been made with Hoyt and Thomas by which Jane will continue at the Madison Square Theatre until November at least.

ELAINE ELLISON, she who made a hit in The Seven Ages, has been engaged as understudy for Charles Frohman's stock company.

DANIEL FROHMAN and Al. Hayman both returned on Friday from Chicago, where they have been attending to the welfare of their companies.

AUGUSTUS PITOU stepped off a New York, New Haven and Hartford train at the Grand Central depot on Thursday. He did not walk many steps before a MIRROR reporter spotted him. "Scanlan's season," said Mr. Pitou, "has opened in fine shape with the new play, Mavourneen. The Power of the Press is also a "go at Boston." Mr. Pitou left on Friday night for Minneapolis where his stock company opens its season.

JOHN DREW has cabled to this city from Paris that he has had a satisfactory interview with Besson and Carré in regard to their writing a play for him. The two French dramatists saw Mr. Drew's performances at the Vaudeville.

THE Misses Post and Lascelle and Al. Roth, of the Roth Opera company, went sailing on Hamilton Bay, Hamilton, Canada, last week. They were accompanied by two young men of the Opera House staff. A squall struck them and out they went into the cold water. They sputtered about for fifteen minutes and were then rescued by a hero whose name we have ascertained to be Fernside.

THE patrol wagon in Kidnapped is a *fac simile* of the patrol that came into play in the Haymarket riots at Chicago.

THE Casco Berg Company have offered $25,000 to the owner of Greenwood Gardens at Peak's Island, Maine. They want to place it under the management of Bartley McCullum. If they do not succeed in obtaining it, they will build a new opera house on the island.

THERE is an earnest little body of dramatic workers that has been in existence for nearly two years without making much noise. It is the Footlight Club, and the members, of whom Clifford Collier is president, recently took up new quarters in Frohman's Dramatic Exchange. The object of the Club is to put managers into close touch with clever people. The club is not made up of amateurs, but of clever novices seeking to go on the professional boards. The club meets every Wednesday evening in the little theatre at the top of the Exchange, and new plays are tried or old ones revived. The idea is that a manager can readily see what an actor is worth if he witnesses his work.

BASIL MOSS is said to have resigned from the Pearl Eytinge company. The new leading man is Davenport Bebus.

"TROY, N. Y., Wednesday A. M. To Edward M. Altriend, New York city: The Louisianians made a great hit last night. I have a sure winner. Robert B. Mantell." That's the way the telegram read which Mr. Altriend showed last week to a MIRROR reporter. The star had made his first appearance in the play, supported by Nat. Hartwig, Verner Clarges, Albert Brunning, Ben Ringgold, Charlotte Behrens and Ida Bushby and Minnie Monk.

A DELEGATION of Boston newspaper men went to Marlborough, Mass., last Wednesday night to see a performance of Manager Shaw's new Muggs Landing company. After the performance they presented Carrie Lamont, the Muggs of the cast, with a souvenir of the occasion.

JAMES PATTERSON, business manager for the new Opera House at St. John, N. B., was in town last week. He reports that he has secured some good attractions for his principal, Fred. Fairweather, who will have the management of the new house.

FRANCIS LAKEMAN, formerly a member of the Julia Marlowe company, has returned to New York, and is now considering several offers for the season.

THE *Revue d'Art Dramatique* for Sept. 1 has been received. The contents comprise the second act of Paul Lindau's drama, The Shadow; a study on the modern Greek theatre, by George Bourdon, and several other interesting features. The *Revue d'Art Dramatique* is read by everybody that desires to keep in touch with theatrical matters in France.

SUIT has been brought by Count Eugène Legothette against William E. Sinn for false imprisonment. One night last Spring the count visited the Brooklyn Park Theatre, and wishing to meet some friends, he attempted to pass the doorkeeper without a ticket. An altercation ensued, and the count and the doorkeeper exchanged blows. The intruder was arrested and fined by a police magistrate. Now he wants $5,000 damages.

THE San Francisco *Daily Report* takes off its gloves and pummels The Nominee unmercifully. "Riskier fun is seldom seen on any stage," it says, "and in the interests of decency should never be seen on any stage."

THE COUNTY FAIR, with a setting even more elaborate and complete than it had last season at the Union Square, has fairly begun its long engagement at the Park Theatre, Boston, with every evidence of enjoying a prosperous and happy career. The houses throughout the past week and a half, or since the production was first seen at the Hub, have been limited only by the capacity of the theatre. The enthusiasm over the race scene and Mr. Burgess' admirable characterization of Aunt Prue has been genuine.

ANOTHER indication of the unconventional tactics employed by "Hustler" Kelly and his star, Grace Hawthorne, is seen in the announcement in London of A Royal Divorce as a play by W. G. Wills. John G. Wilson, the author of Nordeck, wrote the play for Miss Hawthorne six years ago.

BETTINA GERARD has been engaged for prima donna roles with the new Duff Opera company. She will be heard as Inez in The Queen's Mate and in the role originated by Louise Beandet in Paola. John J. Raffael has been secured for leading parts with the same organization. He will act and sing Pedrillo and Lucien respectively in the operas named.

CHARLES BARNARD during the season will give his lecture, entitled "Spoken Literature," before literary and social societies and schools. The lecture is described as covering "that portion of English literature intended to be read or recited in public, particularly recent dramatic literature, its aims, value and limitations."

CHARLES COWLES is having a new play written for him by two New York dramatists, and he will star in it next season.

THE management of the Madison Square Garden Amphitheatre have made arrangements to hold an International Bicycle Tournament for the championship of the world, beginning on Oct. 18 and lasting until the 24th. Thomas W. Eck, of Minneapolis, will have charge of the contest.

FORBES ROBERTSON, of the Thermidor cast, is expected by the *Teutonic* on Wednesday.

THE MIRROR has received from Klauber, the well-known photographer at Louisville, several old-fashioned portraits of Mary Anderson, taken at the time of her debut. They are exquisite specimens of youthful beauty, but the costumes worn in them look extremely odd and "tacky" to our present view. To the same gallery we are indebted for an excellent portrait of the late Barney McAuley in character.

JAMES C. DUFF'S pluck and insistence are worthy of admiration. Defeats never discourage him, he recovers from them with the utmost ease and nonchalance. His new opera company has just been organized. It will open in Chicago on the 21st inst. for three weeks and afterwards make an extended tour. The operas to be performed are The Queen's Mate and Paola. Mr. Duff has engaged a strong company.

BABY SPENCER, the eight-year-old tot who plays the part of Lena to J. K. Emmet's Fritz in the prologue to Fritz in Ireland, is a precocious child, and is said to have developed an enthusiastic fondness both for Emmet and the stage. She is put to bed immediately after the prologue, but before going to sleep insists upon Emmet singing one verse of the old lullaby and kissing her as he does on the stage. She is susceptible to applause, and when she and the star are not encored at the proper time in their little specialty act she manifests her displeasure perceptibly and pouts. In one of the Western cities where Emmet played recently, a basket of flowers was handed to him over the footlights after the lullaby. Baby Spencer came forward in a pose of expectancy, too, unable to realize how Fritz could receive a token of appreciation without her participating in it. A shadow of disappointment overcast her face. Emmet handed her the basket, saying, "Dey vos for leedle Lena, from her bruder Fritz." She bowed her thanks, and taking a handful of flowers from the basket, handed them to Emmet, with the greatest gravity.

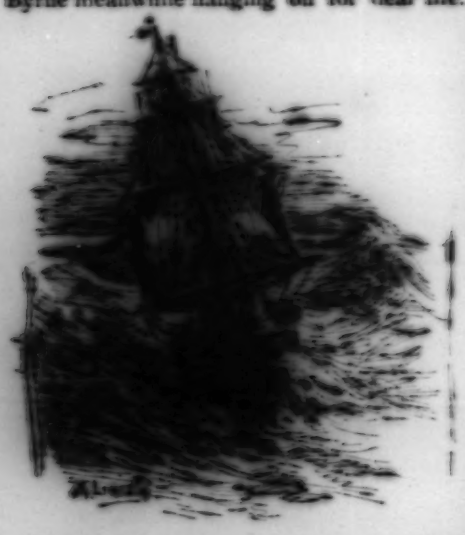
This week Lillian Kennedy, in her beautiful play, She Couldn't Marry Three, is the recipient of most favorable comments from the Canadian press. So remarkable has been Miss Kennedy's success in her new play that she has been offered the choicest dates for the balance of this and the following season, and there is not the least doubt that artistically and financially her tour will exceed anything before accomplished by this always successful little star. "J."

IT TICKLES THE PUBLIC.

8 Bells is an odd title. It applies to an odd play. On the bills it is called a nautical pantomime comedy. It is nautical because there is a scene representing a ship floundering in the trough of the sea. It is pantomime because the Byrne brothers, who are the backbone of the production, rarely speak while they contort. It is comedy because it is full of "gags."

The Byrne brothers have performed their acrobatic specialties so long together that they have reached that pinnacle of gymnast's prestige which gives them the right to transpose and figure in print as the Brothers Byrne.

Both time and trouble must have been spent on 8 Bells. It is the unexpected that happens. A beam from the side of a house darts out and strikes a Byrne. A rope with a hook on the end drops down and catches a Byrne and hauls him aloft. A wall gives way, and lets a Byrne slip through. The wreck of the ship is the most prominent and peculiar part of the production. Suddenly a squall strikes it, and lo! it revolves and revolves on an invisible axle—the Brothers Byrne meanwhile hanging on for dear life.



8 Bells tickles the audience of to-day directly between the ribs. Its antics are an antidote to care. Its tomfoolery defies criticism, and forces a laugh. After a while hysterics set in and then the audience laughs on the slightest provocation.

8 Bells, we are authoritatively informed, has been doing a splendid business at the Union Square Theatre as well as on tour. On Sept. 19 it will take to the road again.

BLACK MASQUE CONE UNDER.

The Black Masque organization exploded into nothing on Saturday at the Grand Opera House, Brooklyn.

Frederick R. Giles, the author, was proclaimed to be the manager when the play was at the Union Square Theatre. The second week, however, he backed out more or less gracefully.

As we have already told, the company then acted on the commonwealth plan to ridiculously small receipts. The salary list is said to have been $1,200. The receipts for the second Wednesday night of the New York production were $120, one-half of which went to the company.

In Brooklyn William Muldoon, the wrestler, announced himself as manager. Colonel Theodore Morris, the local manager, was informed of the state of things. We are told that he agreed to be personally responsible for salaries, otherwise there would have been no performances.

At the end of the week the members of the company asked for their salaries. They were told that the receipts had been attached by Unversagt, who will be remembered as the chief "disturber" in the Fay Templeton company. Colonel Morris informed the actors that a hearing would be had in the Supreme Court before Judge Suydam, this morning at 9 A. M.

The Black Masque was to have been played at the Grand Opera House in this city this week. T. Henry French, however, canceled the time.

EVANGELINE LIVES.

C. H. Smith, manager of Rice's Beautiful Evangeline, called at The Mirror office on Saturday and told about the recent big success of the venerable but buoyant extravaganza.

"Every night last week," said Mr. Smith, "every seat was sold. The tour opened on Aug. 3 at the immense Boston Theatre to S. R. O. Bangor, Me., fell into line with the largest three nights' business ever done in that city. At Portland it was about the same way. It is not improbable that Philadelphia will follow suit.

"Hilda Thomas has made an emphatic success as Gabriel. Patti Stone equals the best Evangelines of the past. James F. Maffit, the original and only Lone Fisherman, is still playing that silent part. E. S. Tarr is Benedict, and Sadie Stevens Felicean.

The costume and mounting equals the palmiest days of Rice's famous laughmakers.

ST. LOUIS ORCHESTRAS.

A member of the Musical Conductors' Association of America sends a report to The Mirror respecting the condition of theatre orchestras in St. Louis. He says:

"I have visited each of the theatres and examined into the construction of each orchestra.

"The Olympic Theatre employs fourteen musicians. The orchestra is good.

"The Grand Opera House employs twelve men. It is decidedly the best orchestra in the city.

"At Pope's ten men are engaged. Their playing can be rated as fair.

"At Havlin's but eight musicians are used, but their work is very good.

"The Standard has seven men. They produce poor results.

"The foregoing criticisms apply to the individual ability of the men, not to the orchestra as a whole.

"Havlin's Theatre has no flute and but one first violin. The management refused to put in a flute recently for one week to play the music of a performance that depended for its success almost entirely on the music. The excuse was that the running expenses were already too heavy.

"St. Louis has plenty of capable musicians. The theatre that has a poor orchestra has no apology to make except a cheese-paring policy."

Reports of a nature similar to the above will be printed by The Mirror from time to time, until the orchestras of all the principal cities have been covered.

London Stage.

The musical directors of America have decided to form themselves into an association. So far the leaders of the movement have held two meetings to discuss matters at the office of The Dramatic Mirror, where the scheme was originated. Mr. Jesse Williams was unanimously chosen president, and Mr. Arthur C. Pell secretary. All the New York papers are supporting the movement, which has my heartiest good wishes. Those gentlemen who have written to my editor regarding combination of orchestra players here may take the lesson to heart, and do likewise.

THE STORY OF MADAME AGNES.

Augustin Daly has purchased for America the new three-act comedy Madame Agnes, by M. Berr de Turique, recently produced at the Théâtre du Gymnase, Paris. The following is a brief synopsis of the plot:

Madame Agnes is the wife of Count Henry de Traveley. After he has been married a year, and when his family is about to celebrate the anniversary of the union, Henry falls in love with a beautiful American. He obtains her consent to a rendezvous on the very evening of this celebration. He urges a business appointment to Agnes and goes to meet his new sweetheart, and Agnes, who has overheard, learns the truth. What can she do to prevent the destruction of her life's happiness? She consults her mother.

Madame des Chalamettes, the mother, who has been married twice, the first time to a general, the second to a judge, has absorbed from her two husbands the decision of the soldier and the shrewdness of the magistrate. She approves of attacking the enemy by a flank movement sooner than an open attack of tears and reproach. The husband must be won back by jealousy. She must let a letter fall into his hands in which a man asks Agnes for a rendezvous. But, as a rule, documents of this nature are not in a virtuous woman's possession. The only men's letters she has ever had have been her husband's. That will do, says mamma, who undertakes to alter the handwriting of Traveley and to slip the letter between the pages of a novel which the husband wants to read on his journey.

The husband finds this letter, fails to recognize his own handwriting, and returns to the house in a rage. He finally sees his error, and Agnes pardons him. An amusing incident arises when the angry husband calls in an expert in handwriting, hoping to find his wife's seducer. After long examination the expert declares the writing to be that of Ernest Renan—that is to say, the most impossible man in the world. Augustin Daly stipulated that he should be allowed to substitute the name of some equally prominent American for that of the French theologian.

Albert Wolf, criticising the play, says the story is weak and conventional, but, owing to the ability with which the author has treated a threadbare subject, the piece has a chance to succeed.

A WITNESS FOR M. B. CURTIS.

M. B. Curtis, of Sam'l of Posen fame, is in jail in San Francisco charged with murdering a policeman named Grant while the latter was trying to arrest him for an alleged disturbance on the street.

The circumstances of the case are most peculiar. When the actor was captured after a lively chase, a pair of handcuffs was found on his wrists.

Curtis was brought before Police Judge Worley on Friday morning. By mutual consent the case was postponed until Monday to await the action of the Coroner's jury and allow the attorneys to prepare their cases.

According to the statement of Curtis, he was caught in a crowd after leaving the Tivoli. He says someone struck him in the back of the neck and he fought his way out of the street. There he found himself in the hands of Policeman Grant. He does not know why he was arrested, but insists that he went with the policeman without manifesting any opposition.

According to a despatch from San Francisco, a man has been found there who says he saw the tragedy, and is ready to take oath that Grant and Curtis were accompanied by a third man, who did the shooting and then ran away. It is also stated that there has been a remarkable change in public sentiment, and M. B. Curtis is now generally believed to be an innocent man.

MATTERS OF FACT.

L. J. Scholl, manager of the Rockwood, Tenn., Opera House, has a few dates open for good attractions. His house has been renovated during the Summer.

Esther C. Moore is receiving much praise for her performance of Gurtha in Money Mad.

This is the eighth season of Evans and Hoey in the Parlor Match. The farce is funnier than ever, many new features having been introduced.

Rosa Rand, teacher of elocution and dramatic culture, has secured commodious and elegant quarters in Forty-sixth Street, where she prepares pupils for the stage.

The season of the Linvill Opera House at Columbia City, Ind., will open Oct. 1. Harter Brothers, the managers, would like to hear from first-class attractions with open time.

Edmund Stodart is at liberty for this season for juvenile roles.

Louise Muldener has not yet signed for this season.

There is good open time at White's Opera House, Lebanon, Tenn., during October and November.

A soubrette is wanted by the Frost-Fanshawe company to join the company late in October.

Abraham Lincoln appears to have scored a popular success in spite of the feeling manifested by a large portion of the public and profession before its production, that it was not a proper subject to present on the stage.

The managers of the successful American opera Eileen would like to hear from first-class houses with open time.

Nov. 4, 5, 6 are Fair dates at Fayetteville, N. C., which are unfilled. Pemberton and McDuffie are the managers.

Charles Cowles has made a hit as The Stranger, in Hoyt's Hole in the Ground.

The Hotel Wyandotte at Bethlehem, Pa., is a favorite stopping place for professionals, who always receive generous treatment from the management.

The Boston School of Acting and Voice Training, under the direction of Mrs Erving Winslow, prepares pupils for the stage, if after an experimental term, they are judged to be capable of progress. Fencing, dancing, and languages are taught.

Frederick Paulding's manager has patented and protected the mechanical effects in The Struggle of Life.

D. M. Clark, manager of the Auditorium at Ottawa, Kan., wants a first-class attraction to fill Fair week of Sept. 28, at popular prices.

J. Joseph Allen, dramatic author, is prepared to undertake all kinds of dramatic work, and also wishes to dispose of his play Napoleon Bonaparte, Emperor of the French.

A Breezy Time is meeting with unbounded success throughout the South. The entire daily press of New Orleans united in saying that it was a great laugh-producer.

MANAGERS' MESSAGES.

[Note.—Last week sixteen telegrams reporting openings arrived on Tuesday morning—too late for publication. The Mirror's last forms are sent to press soon after midnight on Monday. Dispatches intended for this department must be delivered before 12 P. M. Monday, or they cannot be used.]

St. Louis, Mo., Sept. 14.—At Havlin's Theatre to-day A. W. Fremont in 777 played to packed houses. At both performances the star, play and company made decided hits. Matt. Ryan.

Columbus, O., Sept. 14.—Blue Jeans, buzz saw and old "band" knocked Columbus out to-night. Genuine success. Frank Moulder.

Chicago, Ill., Sept. 13.—The new Ole Olson, with Ben. Hendricks in the title-role, opened to-day with S. R. O. At night we turned away hundreds. James S. Button.

Omaha, Neb., Sept. 12.—Lincoln J. Carter's Fast Mail company closed a three nights' engagement to S. R. O. at Farnam Street Theatre. Great success. W. J. Burgess, Manager.

Paterson, N. J., Sept. 14.—Kidnapped opened at the Grand to-night to a house packed to the door. The audience was enthusiastic. The play is a great success. W. E. Gorman.

Yonkers, N. Y., Sept. 14.—Sadie Sanlan made a big success at Music Hall this evening. The audience was large and very demonstrative. John Bright.

LETTERS TO THE EDITOR.

THE SHENANDOAH SPY.

Grand Rapids, Mich., Sept. 5, 1891.

To the Editor of the Dramatic Mirror:

Sir,—One of the would-be rivals of The Mirror announces that R. Russell is the author of The Shenandoah Spy. I wish to deny this report. I am the author and owner of said drama. I will protect my rights against all pirates.

Yours truly, Thorn Melrose.

THE INAUGURATION MARCH.

St. Louis, Sept. 12, 1891.

To the Editor of the Dramatic Mirror:

Sir,—The indignation displayed by the management of The Tar and Tartar company over the use of some of the music of that *original work* by farce comedy companies is laughable to one who has heard the opera often.

It is presumed that the number most often taken is the so-called "Medley of National Airs."

It is unnecessary at this time to review the origin of that number. All readers of The Mirror have read the story of it.

My object in writing is to say that I am going to introduce "Inauguration March" into the farce-comedy for which I am conducting, and I wish to go on record as having notified the manager of The Tar and the Tartar. If he desires to do anything about it he can secure my name and the name of my company, also our route, from The Mirror, and I will be personally responsible. He can come and listen to the "Inauguration March," composed by H. Thiele five or six years ago, and he will hear his medley of national airs.

I shall simply do precisely what Adam Itzel did with it, except on our programmes the composer will get the credit.

Mr. Askin and Adam Itzel treated a former communication with what I presume they called "dignified silence." They have whined that it is invariably the rule with successful productions that somebody puts in a claim for authorship or ownership of some such thing. The writer wants no credit for evolving The Tar and Tartar, but he is a musician, and, like all musicians, he objects to musical thievery. He would not know either Mr. Askin or Mr. Itzel if he were to meet them in the street, and he disclaims all personal feeling.

All he wishes to be understood from this communication is, that he does not recognize any one's right to stop him from using the "Inauguration March" in the same way that Itzel used it, and he would be pleased to have Mr. Askin try.

Musicus.

BE ASLEEP AND AWAKE.

Norwich, Conn., Sept. 10, 1891.

To the Editor of the Dramatic Mirror:

Sir,—The attack upon me and my movements by a certain sheet is quite the usual thing, and I presume it is thoroughly understood by people interested in amusements.

Asleep and Awake has closed for three weeks to make changes in the company which I considered absolutely necessary. The entertainment gave fairly good satisfaction to every manager but one. That one made an effort to injure me. He even had newspaper articles written under his dictation and spent his money mailing them over the country. His action necessitated my answering many letters of inquiry, but caused me no further injury, as every date I had, without exception, is held for the company.

Asleep and Awake was booked in the best houses. I did not feel safe to go into Philadelphia as it was, so I arranged to change to a later date and reorganize the company. It is not an isolated case. The changes are already made, and rehearsals have commenced. We resume our original dates two weeks from Monday. The foundation of the play was thought to be exceedingly clever; besides founded on entirely new lines.

We shall fill all dates after Sept. 28, which is entirely satisfactory to the management with whom we are contracted. C. R. Gardiner.

HIS HANDS ARE CLEAN.

New York, Sept. 10, 1891.

To the Editor of the Dramatic Mirror:

Sir,—In justice to myself will you permit me to inform you that notwithstanding all the announcements on the subject of Cavalleria Rusticana performance given in Philadelphia, same was presented from published and printed orchestra parts (Berlin edition), sold in large quantity in this city, and other orchestra parts secured for a nominal sum from a New York musical library with which I have nothing whatever to do.

Yours very truly, Edmund Gerson.

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LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Alter, Lottie	Granger, Maude	Merron, Blanche
Andrews, Lillian	Gray, Ike	Morris, Lina
Adams, G. H.	Greenwood, Marie	Mowell, Evendore
Alexander, M.	Hamilton, J. W.	Mayer, Dora
Archer, H.	Harris, Evan	McClellan, E. A.
Annesley, Isabel	Hilliard, Frank	Marder, Frank
Burbridge, C.	Hano, J.	Mills, I. E.
Bell and Bills	Hanchett, David	Morris, Theo.
Booth, Agnes	Hall, Pauline	Murray, C. H.
Burnside, Walter	Hewitt, M. E.	Mc——ney, Chas.
Brown, Theodore	Hall, Mrs.	Neilson, Francis
Bird, D.	Howe, Frank	Nye, J. A.
Brown, F. A.	Harriott, Morris	Oxnley, Dot Hughes
Brewer, Jno.	Hummell, Sophie	Ott, Harry
Bloodgood, Harry	Horton, John	Paulding, Emma
Brown, F. M.	Hartman, Louis	Pond, Geo. W.
Browning, W.	Henderson, A. L.	Pritchard, Hugh
Cutter, Alpheus	Herrick, Helen	Ramsey, C. L.
Chesney, M. Wm.	Hoyt, W. S.	Reaves, A. S.
Cooke, Leonora	Inch, Emma	Perkins, Fred.
Connell, Ray	Jacobs, John	Rowan, Maud
Cohan, Geo. F.	Jarvis, Lee	Riley, Wm.
Charleton, Wm. T.	Kahn, Gustave	Robinson, F.
Cushman, Geo.	Kent, Chas.	Richardson, Mrs. T.
Crane, S. M.	Kimball, Jennie	Russell, H.
Cook, Wm. F.	Leathurn, Wm.	Rowan, Lansing
D'Arcy, D. A.	Lewis, Alfred	Rehan, Arthur
Drew, S. M.	Lucher, F.	Russell, J. A.
Davis and Hendricks	Lyon, Joseph	Rhoel, John T.
Deere, Annie	Loud, Mr. & Mrs.	Russell and Smith
Dessener, Saml.	Lawrence, W. S.	Reed, Roland
Reeves, Ada	Leslie, Nettie	Shephard, L. S.
Lefevre, Mrs. J. A.	Lipman, W.	Seaman, W. J.
Dickson, Geo., jr.	Lange, Portia	Stocum, Frank
Davenport, Fanny	Bertha, Fred	Stevens, E. G.
Emmet, Lizzie	Lombard, Elsie	Stoddart, Edmund
Evans, Lizzie	Lyell, Mr. H.	Sawyer, Bessie
Earle, Sophie	Lansing, Nina	Sinclaire, Edith A.
Elton, Edwin	McFarland, George	Southern, Edwin
Elliott, Louise P.	Wolk, Basil	Shine, Geo.
Fisk, Robert A.	Mack, G.	Stuman, Lillian
Forest, Wm.	Mgr. Field Minstrels	Ross, D. W.
Fitzallen, Adelaide	Mgr. Dooley Minstrels	Rolin, M. W.
Freeman, Charles	Mgr. Kittie Grant's	Reynolds, Eleanor
Fussell, Jack	Mgr. Katie Emmet	Thursby, Emma
Granville, H.	Mgr. Ada Rehan	Talent
Gowin, Lizzie	Mgr. Pair of Kids	Vanarda & Wood
Gorman, W. H.	Mgr. The Editor	Van Lossel, Cora
Greenwood, Hudson	Mgr. Bunch of Keys	Wentworth, Lincoln
Gordon, Annie	Mgr. Black Crook	Wheeler, C. E.
Gilmore, J. H.	Mgr. Jules Grau's	Williams, J.
Gillett, E. F.	Mgr. Beck's Bad Boy	Ward, W. H.
Golden, Martin	Boy	Wheeler, Walter
Gray, F. C.	Mgr. Jim the Penman	Warren, Florence B.
Gleason, Mrs. C.	Mosher, J. B.	

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READ A FEW OF THE MANY NOTICES:

[New Orleans Times-Democrat, Sept 7, 1891.]

GRAND OPERA HOUSE. The play A Breezy Time, which was the event of last evening's gathering, and which has been appropriately described as a sort of indescript composition or farce comedy, has just pot enough to keep the cast moving on the stage with a natural unconventionality. It needs no study, as it unfolds itself, and all the audience have to do is to sit and laugh and enjoy themselves to their hearts' content.

Mr. E. B. Fitz as Reuben Merrifield and Miss Kitty Webster as Daisy Lightfoot play the most important roles, but get ample support from the remainder of the company, nearly all being pains-taking, clever people and quite capable of taking much more difficult parts. Mr. Fitz is an excellent comedian, and like Miss Webster, the pleasing little soubrette, has a good voice and considerable musical accomplishments. Miss Helen Rainsley, who appeared as Bessie, sang a number of songs and all of them well. In fact, the entire play was interspersed throughout with catchy songs, pretty dances and uproariously amusing specialties, and there was not a single baneful line or gesture from beginning to its ending.

"Standing room only" was announced at 4 o'clock yesterday, and the audience last night was not only one of the most appreciative, but emphatically the largest the Grand has had on its opening night for several seasons at least. A Breezy Time will be continued the remainder of the week.

[New Orleans Times-Democrat, Sept. 8.]

AT THE THEATRE. The Grand Opera House broke the record again last night by having the largest Monday evening audience since the appearance of Booth and Barrett and again on the occasion of the presentation of Blue Beard, Jr.

The musical specialties in A Breezy Time were liberally applauded last evening, the tennis quintette and mandolin playing especially.

[New Orleans Picayune, Sept. 8.]

There was another large audience at the Grand Opera House last night. It is evident the public is ready and hungry for theatrical amusements, and A Breezy Time has caught on.

[New Orleans Times-Democrat, Sept. 9.]

GRAND OPERA HOUSE.—A Breezy Time drew another large and highly delighted audience at this theatre last night.

Time filled solid until Dec. 19. Managers of first-class theatres only address your own agents, New York, or

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IN OTHER CITIES.

BOSTON

Although all the houses in the city are doing a tremendous business, the week gives but few changes of bills to announce.

The principal change was at the Tremont, where A Texas Steer began a fortnight's engagement 12. The co. is practically the same as that which presented the piece at this house a year ago, and Tim Murphy and Flora Walsh repeated the hits which they made at that time.

After a series of rehearsals in this city Annie Ward Tiffany opened in The Step-Daughter at the Grand Opera House 7 to good business. The co. includes Rose Tiffany, Annie Barclay, Lizzie Creese, Marion Bender, John H. Martin, Gus Thomas, John T. Burke and George H. Ricketts. The star repeated the success which she made in this piece last year, and in The Shadows of a Great City previously.

The Old Homestead has settled down for a long run at the Boston and the popularity of the piece is attested by the frequency with which the S. R. O. sign has to be brought into service. The scenic equipment is superb, the full capacity of the great stage of the house being utilized to display the more important pictures.

At the Park The County Fair has also begun a long season's run, and if the large houses of the past fortnight are kept up long, someone will make a fortune out of the engagement. It is worth a visit to the theatre to see how the audience goes wild with enthusiasm during the race scene.

No successor for Ye Earlie Trouble is to be brought forward at the Museum for a long time to come. The second half century of this playhouse has begun auspiciously, and the run of Mr. Carleton's comedy bids fair to be a memorable event in its annals.

Blue Jeans is in the last week of its engagement at the Hollis Street, and the houses are as large and enthusiastic as when the piece was first given here last March. Jennie Yeamans still remains the magnet of the piece, and her impersonation of June is delightfully droll and at times extremely touching.

The Power of the Press is a strong attraction at the Globe and the business continues large. The elaborate scenery of the production is skilfully handled and the performance moves like clock-work. Rhea is to follow 28 in Judith.

The Spider and the Fly is an old favorite at the Howard Athenæum, but, as interpreted by M. B. Leavitt's new co., contains little that is old and a great deal that is new and entertaining. The May Howard Burlesque co. is to follow at this house 21.

An old favorite is revived for the week at the Grand Museum in 49. Ethel Tucker plays the part formerly acted by Mrs. McKee Rankin.

At the Palace Bill and Me is the offering of the comedy co., while the Devene Family are at the head of the long list of specialty performers in the variety programme.

John Stetson has been in New York for a short time completing arrangements, as is understood, for an American tour of Mrs. James Brown Potter.

Ship Ahoy comes to the Hollis Street week of Oct. 12-17.

Louis Burkhardt is to be the superintendent of advertising in the new Columbia, which, as is now expected, will be completed so that it can be opened 26, with Men and Women.

The Boston celebrated its thirty-seventh birthday 12.

The critics who went to Providence, at the invitation of Fred. Stinson, to see Julia Marlowe make her first appearance in Cymbeline 10, returned delighted with the performance and their entertainment. They went down in a special car, took tea at the Narragansett House, and had supper at that hotel at the conclusion of the performance.

Fanny Rice's A Jolly Surprise proves to be an adaptation of an old piece that was done at the Museum several seasons ago, but it is a bright piece and it fits her and the capable co. engaged to support her to perfection.

The Bostonians have completed their rehearsals at Music Hall, and are playing a few one-night stands in New England, preparatory to their season in New York.

The Tremont has been engaged for a course of eight concerts which are to be given by the Philharmonic Orchestra under the direction of Bernhard Listemann. The concerts are to take place Thursday afternoons, Nov. 5 and 19; Dec. 10 and 31; Jan. 14 and 28; Feb. 18 and March 3.

Madame Modjeska is to play a fortnight's engagement at the Globe beginning Oct. 19, and following the fortnight's run of Wang by the De Wolf Hopper Opera co.

Henry Guy Carleton has stopped in Boston long enough to see Ye Earlie Trouble started on a long run at the Museum, and he is now going West, where Frederick Warde is making a great success in Mr. Carleton's The Lion's Mouth.

Nat Childs and William Seymour have had so much revision and rewriting to do for different managers since the season began that the sign which they have posted in their office seems quite appropriate. It reads as follows: "Childs and Seymour, Surgeons in Dramatology. Plays, Stars, and Combinations Altered and Repaired."

A comic opera that is well spoken of by those who have heard parts of it has just been completed. The dialogue is by Arthur Macy, the lyrics by William Meynardier Browne and the score by Edgar A. P. Newcomb. The scene of the piece is laid at Marblehead.

Work goes on at the Columbia night and day, and the house will soon be in readiness for the opening. The auditorium walls, balcony ceilings and fronts, the boxes and loges have all been covered with stereo relief, the carpentry work is practically completed and the stage is ready with the exception of the floor. The electrical and gas plant and the steam heating and ventilating apparatus have been completed, and the scenic artists are now engaged upon the drop curtains and scenery.

CINCINNATI.

The engagement of Carmencita at the Grand 7-12 was a decided success. In addition to the performance of the famous Spanish artiste, the programme included Franz Von Suppe's one-act operetta The Lovely Galatea, and Jaques Offenbach's Love by Lantern Light. The Spanish Students, under the direction of Signor Pabo Echepare scored a hit and ably assisted the star in her specialties. Men and Women 14-19; Alabama 21-26.

At Heuck's Gus Williams finished a very successful engagement 12 in Keppler's Fortunes. The star's vocal efforts met with hearty approval, and his support at the hands of H. B. Bradley, Emma Stokes, Laura Lorraine, F. Roberts and W. J. Sully was entirely satisfactory. Nellie McHenry in A Night at the Circus 12-19. The Patrol 20-26.

Max Fehrman in Uncle Isaac was well received at Havlin's during 6-12. The star's vocal efforts met with deserved recognition, and his support was all that could be desired. Hallen and Hart in Later On 12-19. A Pair of Jacks 20-26.

The junior of the two uncles, Uncle Hiram, closed a successful week's engagement at Harris' 12. The leading role was satisfactorily personated by Aaron H. Woodhull, and his support, notably at the hand of Troja Griswold, was of the best. James H. Reilly in The Broom-Maker 13-19; A Bunch of Keys 20-26.

Hart's Big Boston Novelty co. closed a most successful week's engagement at the People's 12. The features of the programme were the Coulson Sisters, Harry La Rose, Jules Keller, Carr and Tourtee, and Emerson and Cooke. The entertainment was excellent throughout. Samuel T. Jack's Creole Burlesquers co. 13-19; Whallen and Martell's Specialty co. 20-26.

Jacob Rosenthal, of The Little Tycoon co., was in the city 6 visiting relatives.

To one of the local critics who has for months past sedulously disparaged Carmencita's terpsichorean ability, and who occupied a box at the Grand 7, the cordial reception accorded the Spanish artiste must have been in the nature of gall and wormwood.

The staff of the Grand for the present season is as follows: Harry Rainforth, manager; Lou C. Wiswell, treasurer; Ed. Aylward, assistant treasurer; Michael Brand, leader of orchestra; George Fields, master mechanic; Hopper and Train, advertising; Ed. Nicholson, master of properties; Robert Keever, superintendent of calcium; J. R. Mayon, doorkeeper; Frank Winters, head usher; Hester Romer, mistress of ballet.

The season at the Pike, under Louis Ballenberg's management, will begin 14 with The Volunteer, followed week of 21-26 by the Annandale and Hamilton Grand Opera co.

Manager James E. Fennessy, of the People's, has arranged with Manager Harry Williams, of Pittsburg, whereby variety attractions and combs playing with either manager, will be ensured time with the other.

The final concert at the Zoo was given by Manager Ballenberg 11.

Despite the repeated assertions of several of the local journals, Bob Slavin, as originally announced in THE DRAMATIC MIRROR, severed his connection with the May Russell Burlesque co. at the close of the engagement here 5 and joined the Cleveland Minstrels 6 at St. Louis, having signed a two years' contract with that energetic young promoter of minstrelsy.

PHILADELPHIA.

We now have nineteen theatres open, and all are doing a good business. The prospects are, if we are not overrun with farce-comedies, that this season will surpass all others from a box-office standpoint. Only three theatres are closed: the Museum, which will open 12; Broad, 14; and Keller's new Egyptian Hall, which will not open until Oct. 1.

At the present time we are getting more than our share of farce-comedies—four opening 7—while all but one are new here.

The Arch Street Theatre opened for the season 7 with Agnes Herndon in a new revision of La Belle Marie to a fair-sized audience. The play was probably constructed to suit all tastes, from sublimest tragedy to farce-comedy. It was well received and seemed to please the audience, as the star was constantly applauded. Frank Kilday in the leading male role was good and the rest of the cast was fair. Fleurette 14-19.

Minna Gale opened the second week of her engagement at the Chestnut Street Opera House to a large house. She appeared as Rosalind in As You Like It. Miss Gale made a departure from the conventional in portraying this character, but was hardly what Shakespeare intended Rosalind to be. Creston Clarke as Orlando was excellent and received well-merited applause. The rest of the cast was good. E. S. Willard in The Middleman 14-19.

What was supposed to be a revised version of A High Roller opened at the Chestnut Street Theatre 7 to a crowded house. The costumes were excellent, but that is all. The performance was wearisome. Barney Fagan tried to dance himself into favor, and might have succeeded had there been anything to support it. Rose Coghlan in Dorothy's Dilemma 14-19.

The eighty-third season of the Walnut opened 7 with John W. Ransone and Fiora Moore in a farce-comedy, by Ransone, entitled A. Wolf's Wedding. Some of the specialties were good, those of Fiora Moore being the best. Estrella Sylvia did some very fine dancing, and the work of Mr. Ransone was good. Primrose and West 14-19.

A Devil's Editor, another farce-comedy, and about the best in town this week, opened at the Park 7. Sheridan and Flynn carried off most of the honors with their specialty, with Amy Harrison and Frank Doane a close second. A. Wolf's Wedding 14-19.

The Standard Theatre opened for the first time under the management of Samuel Speck 7 to a well filled house with Our Malindy as the attraction. The comedy was well received, as was also the singing of Messrs. Devlin and Armstrong between the acts.

The Central Theatre was crowded to the doors 7. Gilmore's Devil's Auction being the attraction. This piece has been rewritten by Charles H. Yale, the manager, and it is better than ever. Louise Dempsey and George Adams, the clown, ably fill the principal parts. Henry Burlesque co. 14-19.

The White Slave drew crowded houses at the National 7. This is the eleventh annual tour of this melodrama. It was well acted throughout and has new scenery. Money Mad 14-19.

Frank Wills' Two Old Cronies filled the Empire 7 and went with a rush. Specialties good. Birds of a Feather 14-19.

Carncross' home of minstrelsy drew its usual crowd 7, and is giving the funniest show in town.

The Bijou presents sixteen star specialties this week, several of them being excellent. This house is always crowded.

Eva Hamilton is booked for the Chestnut Street Theatre 21 but on account of the co. disbanding at Shamokin, Pa., it is probable that the Philadelphia public will be spared.

The news that Charles Frohman is to establish a stock co. in Philadelphia, is hailed with delight here. This was a pet idea of the late Manager Fleishman and is sure to be successful. One of Nixon and Zimmerman's theatres will be used for the projected stock co.

Manager Rinrichs has been sued by Miss Natali, William Wolseiffer and William Castle, of last year's co., for back salary amounting in all to $4,000.

A feature of the Der Freischütz performance at the Grand Opera House was the chorus by the Young Mannerchor Society of this city.

The Grand Opera House's Summer season will close 26. It has been the most successful we have ever had, both artistically and pecuniarily. The regular season will open 26 with The Royal Midgets in Gulliver's Travels.

The Lyceum had Peck's Bad Boy as the attraction 7-12. Carrie Tutein made the hit of the performance. George Dixon's athletic co. 14-19.

Through by Daylight had a crowded house at the People's. James M. Ward and Carrie Ward are satisfactory in the leading parts. The rest of the cast poor. J. C. Stewart in Fat Men's Club 14-19.

The Casino opened for the season with a double bill, Prince Metusalem and a comedy Our Boys. House crowded.

Lights and Shadows was well acted at Forepaugh's Theatre and drew large houses 7-12. Fabio Romani 14-19.

Harry Kennell's co. pleased large audiences at the Kensington 7-12. Henry T. Chanfrau in Kit 14-19.

Not Guilty was continued week of 7-12 at the Girard Avenue Theatre. It was well acted by a strong stock co. led by Henry Mainhall and Miss Garth. R. E. Graham, the comedian, will be seen in September, '92, in a new operatic comedy, Larry the Lord.

The crowning event of the season at the Grand Opera House occurred 9, when Mascagni's Cavalleria Rusticana had its American *première*. The house was crowded, and the audience was a distinguished assemblage, professionals, critics, and music-lovers from all over the country being in attendance. The opera is in one act, although it is really two acts, connected by an intermezzo of extraordinary beauty, that is given with the curtain up, but the stage empty. The story is very tragic, and gives splendid opportunities to the cast who interpreted it. Guille as Turridu sang his beautiful music with his usual *élan*, and was enthusiastically encored. Del Puente as Alfio, the teamster, has some charming music to sing, and he won great applause. Selma Kronold had splendid opportunities for fine acting and singing, as Santazza, and she made a pronounced success. Miss Campbell and Jennie Teal had no exacting numbers to sing, but what they had was well rendered. The opera made an instantaneous success. It has some exquisite melodies that will sound even better on a second hearing. There are nine numbers in the opera, and it takes but a little over an hour to perform it. The performance was remarkably smooth for the first, and was preceded by the third act of Rigoletto. It will be repeated 11.

J. Fred. Zimmerman, of Nixon and Zimmerman, had a narrow escape from being dangerously injured in a Chestnut Street car last week. He escaped with a few scratches.

Billy Winsome, who was on the steamer *Republic* all Summer, made his debut in Carncross' 7.

The Broad Street Theatre will open 24 with Julia Marlowe in Cymbeline for two weeks, to be followed by the Lyceum co. in repertoire.

De Wolf Hopper in Wang is due at the Chestnut Street Opera House Oct. 26.

Miss Estelake will open her American tour at the Walnut Oct. 5. George Barrett is booked at the Park 24.

We are to have a theatre across the river in Camden N. J. It is to be located on Market Street between Fourth and Fifth. This is Camden's first theatre.

J. Grattan Donnelly is at work on a play for Bob Miles, of Cincinnati. He expects to have it completed next Spring.

KANSAS CITY.

Chanticlere, a new comic opera, was produced for the first time week of 7 at the Coates Opera House. Its authors are Messrs. Paddock and Cramer of this city, and their work is highly commendable. The score and libretto are tuneful and bright, and the comedy and romance introduced were well brought out. An excellent cast of local talent ably filled all the roles. The chorus work was excellent, and the settings handsome. Good business was the rule. The Sheik 14-19.

Master and Man was splendidly presented at the Ninth Street Theatre 6-12. The climaxes were of the strongest kind, that in the fourth act, the forge-scene, being most intensely exciting. Walter Edwards was the manly hero, Palmer Collins, the heavy villain, Marguerite Fealy, the tearful wife, and the rest of the cast was acceptable. The Strategists 13-19.

The season at the Gillis Opera House will open 13-16 with Cleveland's Minstrels.

The Auditorium will open 14 with the Andrews Opera co.

Addison Madeira, of this city, has signed with the Bostonians to sing the principal bass roles.

NEW ORLEANS.

The season opened at the Grand Opera House 6 with the farce-comedy, A Breezy Time, under the personal direction of the veteran Dan Shelby. The house was crowded to the doors by a well-satisfied audience. The piece does not amount to much, but is sufficiently amusing to draw good houses. The features of the performance were E. B. Fitz' comedy lines and Helen Painsley's singing.

The following is the staff of the Grand Opera House: Henry Greenwall, lessee and manager; T. J. Nolan, assistant manager; T. J. Boyle, stage manager; Theo. C. Stewart and Morris Marks, treasurer and assistant; William Evans, B. Scheff and M. Will, door-keepers; M. O. Dupientier, Henry Ottman, Sam Dannoy and G. Bichel, ushers; Frank Percy, property man; George Kessler, stage carpenter; W. W. Sprecht, orchestra leader; Evans and Norton, lithographers.

The St. Charles Theatre and Academy of Music are being beautified and renovated under Mrs. David Bidwell's personal management. The former will open its regular season 20 with McCarthy's Mishaps. The Academy will open Oct. 5 with Gus Williams in Keppler's Fortunes.

The New People's Theatre expects to open 13 with an English opera co.

The French Opera House will open in the early part of November with a troupe of artists from France numbering seventy people.

R. H. Brock, representing George Lederer's comedians in U and I that come to the Grand Opera House 23, is in the city.

George Walker, treasurer of the Tremont Opera House, of Galveston, Tex., is also here.

LOUISVILLE.

Wilson's Minstrels terminated a highly successful engagement at Macauley's 5, and Frank Daniels opened in Little Puck 7 to the capacity of the house. The comedian retains his great popularity, and the piece continues to draw. Bessie Sanson, Billie Deaves and Bert Coote do good work in support. Reed and Collier in Hoss and Hoss next.

The season at the Masonic will open 20 with MacLean and Prescott in repertoire. The indications are that there will be a large attendance. Our Irish Visitors next.

Carroll Johnson in The Gossoon added to his reputation as a performer of heroic Irish parts during his engagement at Harris'. The play is a clever one of the typical Irish kind, and is beautifully staged. Pair of Jacks 14-19.

At the Bijou Williams and Lester's Me and Jack is doing a large business. The play is made up of a little of everything and contains many a laugh. The co. is large, and the costumes of the ladies attractive, even if a trifle scant. Dear Irish Boy next.

The Gillett Family co. at the New Buck is drawing a fair share of patronage, and offering an average good specialty entertainment. The bicycle act of the Gilletts is especially good.

The opening sale of seats for the Bernhardt engagement at the Auditorium was quite an exciting scene. A large number of choice seats were sold, and there is every reason to believe the large place will be crowded Oct. 19, 20, when the performances occur.

Miss Louise Clary received a complimentry benefit 7 which was highly successful in every way. She will return to New York to resume her musical studies and later, so competent judges say, will startle the musical world as a phenomenal contralto.

Douglass Shirley, a wealthy local literary *dilettante*, well known among the best people in the profession, is spending a brief while at "Attol's Trust," the guest of Lotta.

Vladimir De Pachman will concertize here in the near future, the success of a former visit inducing him to return.

Edward Godshaw is Harry Johnson's successor as doorkeeper at the New Buck.

It is now said that B. H. Ridgeley's theatrical effort is a farce-comedy having for its theme humors of a political campaign. It will be called City Politics. He has been a successful man in several lines of endeavor.

James P. Whallen, of the Buck, has been appointed a full fledged colonel upon the staff of the newly inaugurated Governor of this commonwealth. He bears his honors with becoming grace.

DETROIT.

The attendance as a whole was very large at the theatres the past week.

The Merchant being new to Detroiters, did not draw out a large audience the first night, but it did not take long to make itself known. It steadily gained in public favor, as it richly deserved, and the audiences increased nightly in size.

Frank Daniels and his excellent co. proved a "winner" at the Detroit Opera House in Little Puck, and every night during his week's engagement dismissed a large and thoroughly satisfied audience.

The audiences at Whitney's Grand Opera House who were drawn there by W. H. Power's Ivy Leaf were limited only to the capacity of the house. S. R. O. was displayed early each evening, and on two or three nights the orchestra was removed to the stage and the room given up to ticket holders. Smith O'Brien as Murty Kerrigan was excellent, and his songs were all well received.

The All Star co. did a fair business at the Griswold Street Theatre and gave a fair performance.

Lizzie Annandale, Sig. Michelena and William Broderick were always prime favorites with lovers of opera in this city, and their friends turned out in large numbers to give them substantial encouragement in their opening performance of the season at the Detroit Opera House 7 in Martha. There were many familiar faces in the co.; in fact, with but one or two exceptions it was the old Emma Abbott Opera co. Miss Annandale as Nancy was in excellent voice, and acted the part in her usual intelligent and satisfactory manner. Lady Henrietta was in the hands of Eva Cummings, a new face in Detroit, but she proved herself an artist earle in the performance. Her rendition of "The Last Rose of Summer" completely captured the audience. Sig. Michelena as Lionel and William Broderick as Plunkett were never in better voice, and both sang and acted their parts in a highly acceptable manner. The chorus, although not large, is exceptionally strong. The only drawback on the first night was the fact that Miss Annandale's orchestra did not arrive, and they had to make use of a local orchestra and director who were not thoroughly familiar with the opera, and there were one or two hitches during the performance. The co. gave Bohemian Girl, Faust, Il Trovatore and Carmen during the week.

McKee Rankin had a fair sized house at the Lyceum 8 in The Canuck. There was much interest shown in Phylis Rankin, daughter of the star, as she has been on the stage but about two weeks. Miss Rankin is of very pleasing appearance, and as Angelique appeared to good advantage, although as A change Cadeaux, which part she also assumed, there is room for improvement. The rest of the co. was satisfactory, especially Charles Clark as Cyrus Stebbins and Charles Crosby as the Irish farm hand.

Lost in New York during 7-12 crowded Whitney's Opera House from top to bottom. The orchestra was removed to the stage and their place occupied by spectators. The piece has been seen here a number of times, but that only seems to add to its drawing powers. The co. this year is a good one, especially Gus Pixley as the Tramp and Louise Galloway as Jennie Wilson.

Griswold Street Theatre was dark 7-12. Edwin Elroy, business representative of Nibbe's French Burlesque co., is in the city arranging for the appearance of that co. at this house 14-19.

Kate Maddock-Michelena, Effie Chamberlain and R. W. Guise of the Annandale Opera co., are all Detroiters.

If the experience of Detroit is any criterion, G. A. R. encampments and expositions should, as a general rule, be steered clear of by managers, unless they have a farce comedy, variety or minstrel show, as such events invariably bring into the city large crowds of country people, who will not attend a high-class entertainment, such as Frederick Warde, who appeared here during the Exposition, and it keeps the local theatregoers at home, who are not eager to get into the large crowds of visitors. The result is, as a general rule, that not as good business will be done, as at any other time, when there are no counter attractions going on.

I am glad to see THE MIRROR agitating the orchestra question, as no city in the country has more room for improvement in this direction than Detroit. The managers here claim that it is the fault of the leaders, who will not devote their time to rehearsals, while the leaders claim they are not paid enough to devote their whole time to the same, and in consequence the hackneyed pieces are played night after night. It is not so much the quality of the playing we have to complain of, as it is the lack of something new, for no matter how well rendered a piece may be, it loses its charm after one has heard it night after night for two or three months. The *Free Press* has also taken up the subject, and perhaps with united work all around, good results will be accomplished. Let THE MIRROR keep up the good work.

Manager Garwood continues to give a Sunday night performance at Whitney's each week, and, as a share of each performance is devoted to some worthy charity, the "City Fathers" will probably allow Mr. Garwood to keep open with ut further objection. In any event the local authorities could devote their attention to advantage to the cheap variety show which has been running here for several months, to which no admission is charged, and beer and other drinks are freely dispensed through the hall during the performances.

WASHINGTON, D. C.

Janauschek drew large houses at Albaugh's 7-12 in The Harvest Moon which had its *première* here, and was well received. This play was written by James T. Martin, an actor of other days, who responded to a call for the author on the opening night. He and Mme. Janauschek appeared before the curtain at the end of the second act. The play has many strong points that will grow stronger as experience draws attention to the weak ones, and effects an improvement. A tendency to too much dialogue is noticeable, and the comedy element is more that of burlesque than of real comedy. The role of Mrs. Oakley is one well adapted to Mme. Janauschek, and in her personation of this character there is a strong repressive force which is as effective as it is artistic. The support is remarkably good and the play, all in all, promises to become a very popular one.

Primrose and West filled the National to overflowing during the entire week with their minstrel entertainment. The singing was unusually fine, the jokes good and the entire programme very attractive.

Tom Sawyer was presented by Will E. Burton and co. to large audiences 7-12 at Harris'.

At the Lyceum An Irishman's Love 7-12 drew crowded houses nightly.

Lillian Young, a talented young amateur of Washington, has gone to New York, where it is stated that she has been engaged to play with Kate Claxton this season.

DENVER.

At the Broadway The President is filling its first engagement, and appearances indicate that it will do well. Incog closed 5 to fair business. It was a first class performance. Park Secret 14-19.

The City Directory held its own at the Tabor week ending 5, which, by the way, was the tenth anniversary of the opening of the house. There was no celebration. Midnight Bell is now the attraction. Thomas W. Keene in repertoire next.

The stock co. at the People's is supporting Alice Pavn, leading lady, in Leah.

At Manhattan the Wilbur co. is producing Erminie. Their season will soon close. The pace is undergoing pecuniary reverses, which threaten to swamp it.

At Elitch's a good variety performance is being given, and the patronage keeps up.

A member of the People's Stock co., Mr. Scott, had his eye severely injured, and is retired from the cast.

BROOKLYN.

All the Comforts of Home were appreciated at the Park Theatre 7-12, and the piece has lost none of its amusing qualities since its last presentation here. James T. Powers in A Straight Tip 14-19.

The Black Masque was the attraction at the Grand Opera House 7-12. William Muldoon and Jake Kilrain received an enthusiastic greeting at each performance. E. J. Henley and Lulu Arthur came in for a share of the applause, their acting being excellent in every particular, and Sandow and Cyclops, the muscular wonders, added to the attractiveness of the "carnival drama." The Bottom of the Sea 14-19.

Dan'l Sully is a favorite with Brooklyn playgoers and The Millionaire drew large audiences at Holmes' Star Theatre 7-12. Held by the Enemy 14-19.

The City Club Big Burlesque co. at Hyde and Behman's 7-12 scored a success. Matinees are given daily at this house and are well attended. An excellent vaudeville bill 14-19.

Theatre parties have already commenced attending the different houses.

BROOKLYN, E. D.

Kate Claxton in Two Orphans 7-12 to good business at the Amphion. John C. Rice in A Knotty Affair 14-19.

Cora Tanner in Will She Divorce Him? supported by Colonel Sinn's Park Theatre co., played to good business at the Lee Avenue Academy 7-12. Work and Wages 14-19.

Money Mad played to large audiences 7-12 at the Novelty Theatre. Gracie Emmett in The Pulse of New York 14-19.

C. W. Williams' Spectacular Burlesque co. did good business at the Grand Theatre 7-12. Fay Foster English Gaiety co. 14-19.

ST. LOUIS.

Large and fashionable audiences have attended Men and Women at the Olympic 7-12. Carmencita and the Spanish Students 13-20.

Cleveland's Minstrels at the Grand Opera House drew good houses during their week's engagement. Sindbad follows, opening 13, for a week.

Jarbeau and a strong co. presented her musical farce-comedy, Starlight, to good-sized audiences at Havlin's Theatre 7-12. Many new songs were introduced, and the business almost entirely differed from last season. 7-12-19.

Pope's Theatre had One of the Bravest as its attraction, and the exciting play did a big business. McKee Rankin in The Canuck 14-19.

Dear Irish Boy, a good romantic Irish drama, with a strong cast, was presented at the Standard Theatre to good-sized audiences. Rose Hill's English Folly co. 12-19.

The New Park Theatre opened 6 with A Soap Bubble.

Lou Reymond, who was a member of Uhrig's Cave Summer Opera co., and the husband of Alice Gray, who died here several Summers ago while playing at the Cave, is this season with Cleveland's Minstrels, where he has charge of the musical part of the programme.

Lottie Hollywood, who was here last week with Master and Man, at Pope's Theatre, is a St. Louisan and did very clever work with the co. when here.

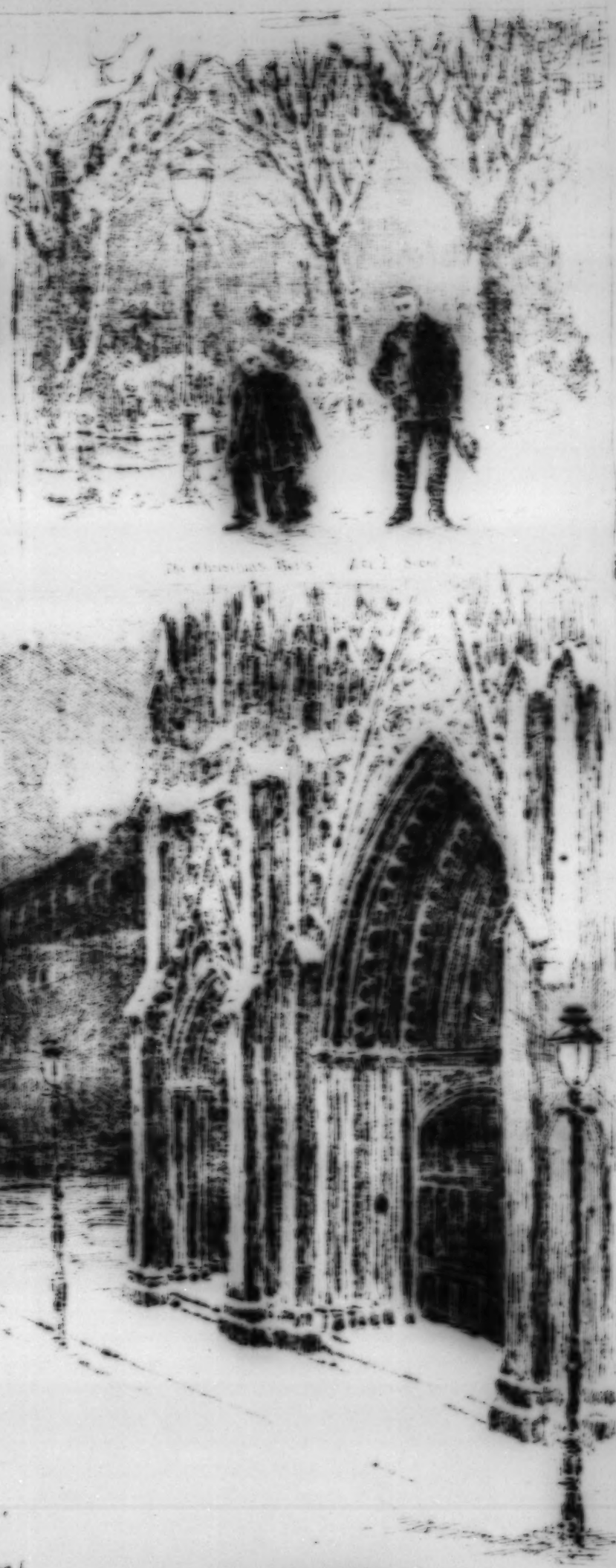
Bob Slavin jumped out ahead of the Cleveland Minstrel co. from Cincinnati where he was wanted by the Sheriff because of his alleged breaking a contract with a burlesque co. and joined the co. here.

The Sheik co. stranded here as every one predicted. They finally got out of town though, but made a change in their route, playing at Alton and going East, instead of going West as originally intended.

The Exposition continues to draw crowds. Gilmore's Band opened there for the rest of the season 9.

Mr. Toomey, the scenic artist, who has been for several months in Louisville, where he is painting

"The Exile" Act II. Scene I.



"Look at him" Act II. Scene I.

FREDERICK FAULDING'S PRODUCTION, THE STRUGGLE OF LIFE,

AT THE STANDARD THEATRE.

the scenery for the Sarah Bernhardt co., got home during the week and will remain for a few days.

SAN FRANCISCO.

SEPT. 8.

Last week Nat Goodwin in The Nominee drew full houses to the Baldwin. He is playing it now, but his old work will not take. The Gold Mine, which I believe is better liked here than The Nominee. Isabelle Coe as the Widow, however, will not be in the new Gold Mine cast; neither will Cecile Rush, and altogether I fear the change will not be a desirable. Meantime Annie Sutherland is the reigning beauty of The Nominee co. True, we do not see her until very late in the play, but that little is enjoyable.

At the Alcazar A Victim of Circumstances was well staged and performed; but somehow or other it didn't seem to draw as the average Alcazar production does. J. N. Long as Leon Bonnefor seemed to have the only sensible part in the entire cast. Ranch 101 on this week with L. R. Stockwell as the judge, with Ar. English Rose understudied for next Monday night.

The Burglar was quite successful at the Bush as interpreted by the Gardner Parles comb. Beacon Lights were seen last night and this week will close the season's season. Monday night the Corner Grocery follows. The Rajah of Bhong is announced. I believe that Manager Jacob Gottlob witnessed a performance of the latter play and immediately concluded he would prefer The Corner Grocery. A Turkish bath later on.

Prince Methusaleh went very well at the Tivoli last week, equally well as Parlor Match did at the California which is saying much, as the latter I hear played to large houses all the week and the Prince I know did at the Tivoli. Patti 124 was sung last night and will run until 14, when Three Black Cloak will be substituted, and the good old times of Gloria Norman, W. F. Rochester, Helen Dingeon, and Edwin Stevens will be recalled.

Now that I have written about regular matters it may not come amiss to say a few words upon the present sensation of Sarah Bernhardt.

Mme. Bernhardt was expected to arrive last Friday, a day steamer *Mariposa* and so billed for Camille, with Jeanne D'Arc for Saturday matinee. Well, she didn't get in until Saturday morning, and the Friday night and Saturday matinee performances were abandoned. She opened at the Grand Opera House evening of 5; La Tosca to an audience that was skilfully attracted by the combined efforts of Manager Alfred Bouvier, D. C. Willoughby and Henry Abbey himself. The season will not be bad, nor will it be great in a pecuniary sense, and if the ten or twelve performances take $ 6000 I shall be agreeably surprised.

The day I wrote last a terrible accident happened on the Central Pacific railroad a short distance West of Sacramento. Charles P. Hall was caught in the wreck and seriously injured. Mr. Hall is manager of both the Metropolitan and Clunie houses of Sacramento. When the physicians went to him, he told them to attend to others who were suffering more than he. I consider this manly and courageous to a degree. Mr. Hall's face was severely bruised and the flesh torn from his left forearm and right leg as he was lifted from underneath the fallen timbers.

Louis Borgenstern and Charles Cook have charge of the Bernhardt box-office.

Julius Kahn is off at the Alcazar and on at the Bush this week in Beacon Lights.

Eleanor Barry's playing of Annie Smalley and Little Tim in Ranch 101, last night, at the Alcazar Theatre, was very favorably received.

Nat Goodwin and co. will appear at Los Angeles, Fresno, Sacramento, Portland, and the cities of Puget Sound.

Ethel Brandon, the charming wife of L. R. Stockwell, and clever leading lady at the Alcazar, is at home. I have not seen her yet, but hear she returned in robust health and anxious to resume her work.

I am pleased to announce that William Beach will again be leading man at the Alcazar instead of Mr. Holland, as I had previously reported.

George J. Appleton, business manager of Nat Goodwin, is so pleased with us and "our climate" that he is all for planning for a permanent theatre and engagement here for Nominee Nat.

Sindbad will create a great sensation at the Baldwin, and there will be a whole lot of people go up the road to meet Henry Norman and his lovely wife, Lettie Walton.

Arthur Livingstone, who is playing juvenile leads in Joseph A. Grismer's new co., is receiving favorable mention from the local critics.

L. R. Stockwell's Commanche in a Victim of Circumstances at the Alcazar is a sort of a revival of his old time hits at this popular playhouse.

The new drop-curtain at the Tivoli is more admired than the last one. It presents two lovers boating upon a lake, guided by Cupid. The artist is O. L. Fest.

Madame Fabbri and fellows seem to be synonymous terms. In 184 she tried an operaco at the old California. In 1881 she took Pappenheim to the Grand, and now in 1891, she collects a co. at the Powers Street Theatre and Opheum. They all failed at once. John Francis, a chorus singer, received nothing for his work, and was discovered to have a wife and child who were destitute. Joseph Holz, of the Tivoli Opera House, went to his relief, and the members gave over $70 which will take Mr. Francis East where he desires to go with his family. Joseph Holz is treasurer of the Tivoli.

Mr. Warner, Nat Goodwin's manager, is well, and making new friends and greeting old ones.

Sells Barrett, Charles Stow and Peter Sells are the three gentlemen who are acting for the interests of Sells Brothers' Circus, which will open here 15 for a week or ten days, and goes thence to Australia, per Steamer *Monowai* which bore the Bernhardt co. to Australia and return.

Lizzie Vigoureux will play her own version of Amy Robsart through the interior, supported by her own company, beginning in November.

CHICAGO.

The season has fairly set in, and within a week all the theatres will be open and making a bid for patronage with the best attractions to be had. Nothing particularly new marked the beginning of the season.

The only play not seen here before, The Merchant, was produced at McVicker's and has been favorably received. While containing many elements of success, the play has many crudities, and is plainly the work of a novice in construction. But for the work of the really good co. it would fall flat. It remains another week.

At the Columbia, that admirable American drama, Alabama, has been presented by the same co. that first produced it and it has drawn large and enthusiastic audiences. Under the popular and liberal management of Al. Hayman and Will J. Davis, this theatre has again taken its place in the front rank. Alabama remains another fortnight.

The regular season of Hooley's Theatre opened with Dan Frohman's co. in The Idler and it has been well received by large audiences. The same co. will revive Sweet Lavender 14 19.

A Trip to Chinatown opened to big business and has filled the Grand Opera House every night. Henry Conor and George Beane, Jr., are the only actors in the co. The piece does not require any more. Joseph Haworth in St. Marc and The Leavenworth Case 14 19.

Sinbad, after a run of unprecedented prosperity, closed the Summer season at the Opera House with the house jammed to the doors. While the ballet divertissement was far below other spectacles seen here, yet the action, songs and general sprightliness of the piece stamp it as the best of Manager Henderson's efforts. The entire co., and all the auxiliaries will go to St. Louis for a week and then to California for a long engagement. Abraham Lincoln, a war drama, by W. Kae Ranain and Archie Gordon, opened the regular season. Abraham Lincoln is represented in the play by Elmer Grandin.

At the Haymarket Mattie Vickers appeared in Helpless and made a great hit. The theatre was crowded as a rule. Donnelly and Girard in Natural Gas 14 19.

At Jacobs' Academy Devil's Mine met with favor. One of the Bayes' best.

A Dark Secret, with the tank of water, carsman Boomer, and all the fixtures for a stirring melodrama, was seen at the Windsor. Good crowds cheered on the actors in what they did. W. J. Fleming in Custer 14 19.

Emerson's Minstrels had a prosperous week at the People's, and it is one of the cleanest, brightest and most original cos. now before the people. Col. Jack Haverly is at the business head. Shipped by the Light of the Moon 14 19.

The drama with the numerical title --- was well received at Havlin's. An actor named Fremont plays the piece. There are some others, but they are "not in it" with Fremont. Ole Olson 11 19.

The Patrol was seen at the Alhambra, and was well received. A Royal Pass 14 19.

At Jacobs' Clark Street Theatre The Fast Mail opened the season. Devil's Mine 14 19.

Alexander Salvini will open the Auditorium this week in Don Cæsar de Bazan, and The Three Guardsmen for the annual benefit of the Policemen's Benevolent Association. Every officer is a ticket-seller and over 18,000 tickets have been sold for the first three nights.

Al. Hayman spent a few days in town during the week, returning to New York 11. He said that the bookings for the Columbia were remarkably choice, including several novelties.

BALTIMORE.

U and I drew big audiences to Ford's Opera House 7-12 and proved a humorous, highly enjoyable performance. New business has been introduced as well as new songs and dances, and the co. includes some well known people. Ford's English Comedy co. 14 19.

At the Academy Mark Murphy, surrounded by an unusually clever co., has been delighting crowded houses week 7-12. Old Cronies was constructed for laughing purposes and is a success beyond question. From the star to the smallest part each one contributed his full share of fun. The work of Ollie Archmere and Sam Ryan was particularly good. A Fair Rebel next.

Brady's Clemenceau Case was the bill at Holliday Street Theatre week closing 12 and the attendance was good. White Slave next.

An excellent vaudeville programme given by Weber and Field's Own co. was the means of filling the Monumental Theatre at every performance 7-12. Vaidis Sisters comb. 14 19.

A fair engagement was closed at Front Street Theatre 12, with Ten Nights in a Bar Room as the attraction. Under the Gaslight 14 19.

The Auditorium begins its regular season 12 and The Sea Queen, an operatic spectacle, with a big cast and fine scenic accessories, will constitute the attraction.

Annie and Harry Myers left the city for New York to go into rehearsal at the Casino.

Leo Dougherty, of The Tar and Tartar co., paid a flying visit to his home here last week.

Adam Itzel, Jr., the musical director, returned to the city last week greatly benefited in health by his stay in the mountains.

PITTSBURG.

Sam T. Jack's Creoles repeated their phenomenal business of last season at Harry Williams' Academy of Music 7-12. S. R. O. has been the rule. Lester and Williams' London Specialty co. 14 19.

The Inside Track opened to a fairly good house 7. The co. is an excellent one, Jennie Calef being specially well received. The Runaway Wife 14-19.

Manager Edward Hanlon, of Fantasma, has thrown away his crutches and is rapidly recovering from his severe accident.

Ila Bell, formerly with Mr. Henderson's Blue Beard, joined Later On in this city 9.

The opening of the annual Exposition has had no appreciable effect on any of the theatres, notwithstanding the immense crowds that flock there to hear Canpa's Band.

Charles E. Locke will spend a few days in Pittsburg, the guest of Manager Wilt, of the Grand.

Charles L. Davis has returned from the East. Three hundred workmen are now engaged day and night completing the Alvin for the opening 21.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Top Notch co. 7, 8 to light business. The co. includes Fat Raymond, Emma Wells, Samuel Cutter, Frank Bolls, William Pease, Master Fred Cutter; M. Smith, musical director.—ITEMS: C. B. Haley will manage the Opera House this season. Mr. Haley is very popular, and will, no doubt, make a success of it. One attraction a week, and none but the best.

ANNISTON.—NOBLE STREET THEATRE: Bobby Gaylor in Sport McAllister opened the season at this house 3 to a fair-sized audience. Keep it Dark 8 to a small house.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE: Georgia Minstrels 9 gave a good show to the largest colored audience that ever assembled at the Grand. Reutfrow's Jolly Pathfinders 17.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Lewis Morrison in Faust and the Stranglers of Paris 3-5 to good business. Kate Castleton in The Dazzler 10 12; Sarah Bernhardt 14; Nat Goodwin 21 23.—ITEMS: Messrs. Burke and Lowe will open their Pasadena Opera House with Lewis Morrison 7.—Manager Lehman having been most successful with his subscription list, the appearance of Bernhardt here is now a certainty.

STOCKTON.—THE AVON: Kate Castleton to large houses 4 5.

PASADENA.—The Grand will open for the season with Lewis Morrison in Faust. The managers are booking good attractions, and the season promises to be brilliant.

SACRAMENTO.—ARENA: Sells Brothers Circus to crowds, afternoon and evening, 3.—ITEM: C. P. Hall, the popular manager of our theatres, was very seriously injured in a disastrous railroad wreck Aug. 31, between this city and San Francisco. He sustained severe internal injuries, besides many cuts and bruises. He is expected, however, to recover within a short time.

TULARE.—LIBRARY HALL: Newton Beers in Lost in London opened the season, owing to hot weather, to a small house 5. His support was very weak.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: This house, which has been undergoing a general overhauling, will be opened 7 by Goodyear, Eaton and Schilling's Minstrels. The house has been entirely refitted and redecorated and the seating capacity increased from 900 to nearly 900. Thomas Keene will open the house 21.

LEADVILLE.—TABOR OPERA HOUSE: After being painted and decorated, the Opera House reopened much improved in appearance. Goodyear, Eaton and Schilling's Minstrels were the attraction. Very fair co. to fair business 4, 5 and matinee. Charles Dickson in Incog. 9, 10.

CONNECTICUT.

NEW HAVEN.—BIJOU THEATRE: The Charity Ball 4, 5 delighted large audiences. The co. was excellent. James O'Neill 12; Bill Nye's Cadi 16, 17.—GRAND OPERA HOUSE: The Gaiety Opera co., with Milton Aborn, opened a week's engagement 7 to S. R. O. at both performances. They are presenting a repertoire of popular comic operas.—PROCTOR'S OPERA HOUSE: The Witch 2, 3 to good-sized and appreciative audiences. Maude Granger in her strong play, Inherited, filled the house matinee and evening 7. Charles T. Ellis in Jasper the Valet to good business 9, 10. Darlington's Widow 11, 12.—ITEM: Manager Floyd, of The Cadi, was in town 9 booming his attraction.

HARTFORD.—PROCTOR'S OPERA HOUSE: An audience that occupied every seat and box and drove the orchestra into the wings, greeted The Solicitor 7. The supporting co. included Mrs. Dion Boucicault, Burr McIntosh, Louis Baker and Sidney Drew. The latter made the hit of the play as the impecunious old Colonel. Maude Granger drew large audiences matinee and evening 9 in Inherited.—ITEM: Sidney Drew and Louis Baker were entertained after the performance 7 at the Hartford Club by Captain William B. Dwight, son of Mayor Dwight, Colonel H. S. Redfield, of the Governor's staff, and Charles S. Robbins.

WATERBURY.—JACQUES' OPERA HOUSE: Effie Ellsler and her excellent co., including the veteran C. W. Coulhock, and Frank Weston, presented Hazel Kirke to a delighted audience 4. Darlington's Widow was produced for the first time 7 and made a success. Strong co., including Grace Huntington and Clarence Heritage. Stetson's Uncle Tom's Cabin to a small audience 8.

BRISTOL.—OPERA HOUSE: Joseph J. Sullivan in Blackthorn 8 to a good sized audience. Mr. Sullivan as Danny Dolan kept the audience in constant laughter. He was ably supported by all the members of the co. We hope for a return date during the season.

NORWICH.—BROADWAY THEATRE: Jane Coombs in Break Home 4 to light business. J. Leslie Grossin plays the part of Tuxamagnon admirably. Boys and Girls, John J. McNally's new farce, was presented 9 to a fair house. The piece was evidently written to show the acrobatic feats of the Leopolds (which, by the way, are very good) and Messrs. Rich and Harris have surrounded them with an expensive and talented co., including the Irwin Sisters, Ignacio Martinetti, William Wood, Sadie Kirby, and James X. Sturgis. The piece can be summed up in a few words. It is certainly no better and possibly no worse than a dozen other so-called farce-comedies now before the public, and may win popularity but certainly will not add to the artistic fame of either author or actors. The Charity Ball 11 drew a large house. The co. has been materially changed since last season, but Boyd Putnam still leads with his careful and wholly satisfactory impersonation of the Rector. Edith Thompson was excellent as Ann Cruger, and the rest of the cast is admirable in every way.

MERIDEN.—DELAVAN OPERA HOUSE: J. J. Sullivan in The Blackthorn pleased a good sized audience 7. Marie Hubert-Frohman in The Witch to good business 8. The co. gave general satisfaction.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: A Wolf's Wedding opened its season 2, 3. The piece is a farce-comedy. The co. has some good people. The Private Secretary attracted good houses 4, 5.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE: Bobby Gaylor in Sport McAlister opened the season to standing room being in demand. The play was well received. A Breezy Time 4. This co. will return during the Exposition here in October. U and I 4, 5 to very light business.—ITEMS: The new Edgewood Avenue Theatre is nearing completion, and the management announce that the house will be formally opened 28. The Grand, Mr. De Give's new house, will not be completed before February.

COLUMBUS.—SPRINGER OPERA HOUSE: Rose Hill's English Folly co. opened the season 5, presenting The Mountebanks to a moderate house. Bobby Gaylor in Sport McAlister 7 to a good-sized and enthusiastic audience.—ITEM: The house shows a decided improvement over last season, having been thoroughly overhauled, and new scenery and many other improvements added.

SAVANNAH.—THEATRE: McCarthy's Mishaps opened the season here 8 to an audience that packed the house from pit to gallery. Receipts, $1000.

ILLINOIS.

JACKSONVILLE.—OPERA: Emma Warren Theatre co. 1-4 to small audiences. London Gaiety Girls Burlesque co. to a full house 7.—ARMORY HALL: Daly Brothers' Athletic and Specialty co. to small but enthusiastic audiences 4, 5.—ITEM: The walls of the new Opera House are up to the fourth story. It is to be the finest theatre in central Illinois and will be completed Jan. 1, 1892.

ELGIN.—DU BOIS OPERA HOUSE: The season opened with J. K. Emmet's Fritz in Ireland to S. R. O. Large advance sale for Frederick Warde in Damon and Pythias 5.—ARENA: Barnum's Show to big business 2.

DECATUR.—GRAND OPERA HOUSE: Eunice Goodrich Comedy co. week ending 5 to good business at popular prices.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Wash of the Sea 3 proved to be a great disappointment to a good-sized audience. So scenery; poor costumes and bad acting. Billy Emerson's Minstrels with Col. J. H. Haverly as manager to the largest audience of the season 5.

QUINCY.—OPERA HOUSE: The Hyer Sisters gave an enjoyable concert to a fair house 3.

MORRISON.—OPERA HOUSE: Buchannan Comedy Co. with their own special car, band and orchestra week ending 5 to crowded houses nightly.

BLOOMINGTON.—NEW GRAND: Rose Osborn in Satan to poor business 3. Waif of the Sea to a very light house 7.—DILLEY THEATRE: London Gaiety Girls pleased a good-sized audience 8.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Abraham Lincoln had its first production on any stage to a crowded house. It is a drama in four acts and seven tableaux, by McKee Rankin and Arrenbald Gordon. Judging from the reception of the play, the frequent recalls, and finally the enthusiastic call for Mr. Gordon (who kindly responded with a speech), this drama is a success. Cast: Abraham Lincoln, Elmer Grandin; William H. Seward, Robert McWade; Edwin M. Stanton, Frank Evans; Salmon P. Chase, John L. Ashton; Gideon Welles, Charles Manly; John Wilkes Booth, Myron Leffingwell; John Surratt, C. Edward Brandt; Boston Corbett, J. H. Hazelton; Schuyler Colfax, James Endicott; Robert Lincoln, Bingley Fries; "Tad" Lincoln, Master Walter Flynn; Mrs. Lincoln, Ellenora Carroll; Mrs. Surratt, Eteika Gardell. Elmer Grandin's personation of Abraham Lincoln was acceptable.—PARK THEATRE: Custer to good houses 7-12. Wilbur Opera co. 14-19.—ITEM: James B. Dickson, who is a brother of George Dickson, of Dickson and Talbott, directed personally the entire production of Abraham Lincoln, and the first performance ran very smoothly.

LOGANSPORT.—OPERA HOUSE: David J. Ramage's Shadland Fantasma co., in repertoire (week's engagement) to good business. The Stowaway 4.

GOSHEN.—OPERA HOUSE: C. W. Vreeland's Minstrels 2; co. rather small but good. A Barrel of Money 3, good business and general satisfaction.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Down the Slope to a fair house 3.

FRANKFORT.—COULTER'S OPERA HOUSE: Rocky Mountain Waif 3; fair house. Gormans' Minstrels 4; S. R. O.

HUNTINGTON.—OPERA HOUSE: A. W. Freemont's 777 co. 3; large and well-pleased audience.—ITEM: Manager Rosbrough has engaged Prof. George Hibbens, of Waco, to direct the orchestra.

COLUMBIA CITY.—TUTTLE OPERA HOUSE: The season opened at this house 4 with Shepard's Minstrels to a small audience. Little Goldie came 7 to a fair-sized audience.—LINVILL OPERA HOUSE: This house is now being repaired and will be opened Oct. 1.

SOUTH BEND.—OLIVER OPERA HOUSE: Mr. Wilkinson's Widows to a crowded house 8.

MARION.—SWEETSER'S OPERA HOUSE: A Pair of Jacks to a well filled house 2. The piece has greatly improved since last season. Little Goldie in The Rocky Mountain Waif 4 gave a very unsatisfactory performance to a good house. A Barrel of Money proved a good attraction 8, tesuing the capacity of the house and giving general satisfaction.

FORT WAYNE.—MASONIC TEMPLE: The Pay Train had a large house 5. The Stowaway to S. R. O. 7.—GOSSIP: Will Friend's hit in Roland Reed's new play, The Club Friend, has been a source of gratification to his many friends in this city.

LAFAYETTE.—GRAND OPERA HOUSE: Little Goldie 2 in Rocky Mountain Waif to a small house. Gorman Minstrels 3 to a full house. Down the Slope 4 to a small house. The Standard Theatre co. opened a week's engagement 7 in Michael Strogoff to good business.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: John Dillon Aug. 30-2 packed the house to the doors. Ole Olson 3-5 to crowded houses.—FOSTER'S OPERA HOUSE: Social Session week ending 5 filled the house to the utmost capacity.—CAPITAL CITY OPERA HOUSE: Original Spooner Comedy co. week ending 4 to full houses.—ITEMS: Ed. Slater and James H. Shunk were recent callers. Mr. Slater is manager of Ole Olson co.—Ex-Treasurer Webb, of Foster's, was a familiar figure in the box office last week.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Ole Olson Aug. 28 to S. R. O. Little Trixie 11; light business. City Directory 11, 12; Katie Putnam 14, 15; J. K. Emmet 18 19.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: Patti Rosa in Dolly Varden to a packed house 5. Patti Rosa was always a favorite here, and her reception in her new piece was an ovation.—ARENA: Burk's Circus gave good performances to a full tent 5.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Yon Yonson 5, good business. The co. gave general satisfaction. Mr. Berge's Yon Yonson was far more satisfactory than his Ole Olson.

BOONE.—PHIPPS' OPERA HOUSE: The regular season opened with Ole Olson to a big house 7.

OTTUMWA.—TURNER OPERA HOUSE: Patti Rosa in Imp filled the house 9. This was her third appearance here.

MASON CITY.—PARKER'S OPERA HOUSE: The Fast Mail 2; crowded house. Gus Heege co.

MARSHALLTOWN.—OLSON THEATRE: Colson and Ousley's spectacular Rip Van Winkle 2; fair business.

KEOKUK.—OPERA HOUSE: The Fast Mail 11; large and well pleased audience.

ATLANTIC.—OPERA HOUSE: Colson and Ousley's Rip Van Winkle to deservedly tight business. Interior co. Spooner Comedy co. opened a week's engagement 7, presenting Reddy's Luck to a packed house.—ARENA: Wallace's Circus to big business 5.

NEWTON.—LESTER'S OPERA HOUSE: Ole Olson to a crowded house 8. B. H. Hendricks was very good as Ole Olson. Alice Evans was effective as Minnie Dimple. St. George Hussey was very clever as Mrs. Bridget O'Flanigan. The rest of the cast is good. The National Swedish Ladies' Quartette is a feature of this co.

KANSAS.

TOPEKA.—CROWFORD'S OPERA HOUSE: Katie Emmet 7, 8 The Waifs of New York opened the season 14 to S. R. O.

ARKANSAS CITY.—GRAND OPERA HOUSE: Beebe-Barbet co. 4, 5; good business.

WICHITA.—CRAWFORD OPERA HOUSE: Katie Emmet in Waifs of New York to big business. The opening night drew a S. O. house. Cleveland's Minstrels 9.—ITEM: F. F. Gaston, the local manager, has made many improvements in the management of the house, chief among which is the appearance of the orchestra in dress suits. New and attractive programmes have also been provided, containing the titles of the music rendered by the orchestra.

ATCHISON.—PRICE'S OPERA HOUSE: The regular season opened with Katie Emmett in The Waifs of New York to a crowded house. An entertaining performance was given, and the special scenery was a feature. Handsome programmes were issued containing a list of creditable attractions booked for the season.

PORT SCOTT.—OPERA HOUSE: Clair Patee Comedians presented Cheek to a fair sized and well pleased audience 2. Willard Simms in the leading role, and Vivian Patee as Mabel Racket were very good. The rest of the co. is good.

PITTSBURG.—OPERA HOUSE: The Willard Simms and Clair Patee Comedians presented a good performance to a fair-sized and appreciative house 7.—ITEM: Nellie Walker, late of the Mollie Jeffries co., is visiting relatives here.

KENTUCKY.

PADUCAH.—MILSON OPERA HOUSE: Richard Lewis comb. week ending 5 to fair business. Repertoire: Don Cæsar de Bazan, Lady of Lyons, Rose of Killarney, Charles II. Mr. Lewis received good support from Laura Moore and Robert Taylor.

PARIS.—GRAND OPERA HOUSE: This house was opened 2 by George Wilson's Minstrels to a large audience. Paris Philharmonic Society in Chimes of Normandy 3 to over 1,000 people at $1 a seat.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Huntley's Comedy co. opened the season here Aug. 31; good business. George Wilson's Minstrels 7 to good business.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE: The season opened with McCabe and Young's Minstrels 3 to a large house. Excellent performance.—ITEMS: Manager Carter is very enthusiastic over the incoming season and has booked some of the best attractions.—With the splendid crop prospects and money matters easier, good cos. playing this city will no doubt be greeted with large houses.

MAINE.

BATH.—COLUMBIAN OPERA HOUSE: Henshaw and Ten Broeck in The Nabobs to a packed house. Capitola Forrest's dancing was a feature. Manager T. H. Clark who, for the past twelve years has managed the Opera House, died very suddenly Aug. 30. E. P. Ham has assumed the management of the house.

ROCKLAND.—OPERA HOUSE: Evangeline 5; large business. Dora Wiley in Vera 7 to a fair-sized audience.

PORTLAND.—LYTHROP'S THEATRE: Billy Arnold's Zola 5; Parisian Burlesque Beauties to a good house 7. Although the specialties were very clever the co. did not draw a very large house. Pat Rooney to a big house 9. Managers who insist on raising prices for their attractions over the regular rates in this city make a great mistake, as it has been positively demonstrated in previous seasons.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Ford's English Comedy co. drew only fair houses Aug. 26, 27. The co. is a very good one but needs rehearsing before they can successfully present high comedy. Taking into consideration that this was one of their first engagements their production of Sue Stopsto Conquer and Paul Pry was very creditable. Wilfred Clarke as Tony Lumpkin and Pry proved himself a promising comedian. Martha Ford also made a pronounced hit. Woodhull's Uncle Abraham co. drew a packed house 1.

MASSACHUSETTS.

HOLYOKE.—OPERA HOUSE: Jane Coombs presented Break House to a fair-sized audience 5. W. J. Scanlan presented for the second time on any stage his new play, Mavourneen, to good business 8. Prompting was necessary several times during the performance.

CHELSEA.—ACADEMY OF MUSIC: One of the Finest to a fair sized audience 3. Mr. Barnes of New York drew a packed house 7. James B. Mackie in Grimes' Cellar Door gave an amusing performance to a good house 8.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Lucier's Minstrels gave a very good entertainment to a small house 7. The Two Sisters 4; fair business. Muggs' Landing 7; S. R. O. Good co.

SALEM.—MECHANICS' HALL: Gus T. Wallace in Si Perkins 4; fair sized audience. Lew Dockstader's Minstrels 2; very large house.

NORTHAMPTON.—ACADEMY OF MUSIC: Jane Coombs in the dual role of Lady Bedlock and Hortense in Bleak House failed to fill the house 7. It seems to be a case of a good co. struggling with a very poor play. J. Leslie Grossin was especially good.

HAVERHILL.—ACADEMY OF MUSIC: 8 Bells to good houses Aug. 31-1.—ITEMS: Manager West was able to be out 2 for the first time in several weeks.—The Rialto Club gave a reception to the Bison City Quartette, of the Grimes' Cellar Door co., and one to the Electric Quartette, of the 8 Bells co. 31.

CLINTON.—GIBSON'S OPERA HOUSE: Hal Clarendon and Etta Rossland, supported by a fair co., in Hermine 4 to fair business.—TOWN HALL: The Fiey Crowell co. opened 7.—ITEM: W. E. Burland, formerly correspondent of The Mirror at Holyoke, is treasurer of the Crowell co. Will Parsons, business manager of Fiey Crowell and local manager at Rockport, Mass., has left a competent man in charge of his theatre while he is on

the road with Miss Crowell.—Mr. Parsons' wife presented him with a daughter 4. Mother and child are doing well.

ADAMS.—OPERA HOUSE: Henshaw and Ten Broeck in Nabobs 11.

AMESBURY.—OPERA HOUSE: Grimes' Cellar Door was opened 4 by James B. Meade and his clever laugh makers before a small house.

MILFORD.—MUSIC HALL: The Two Johns pleased a large audience 7. The co. has much improved since its last appearance here. Grimes' Cellar Door 14.——ITEM: The old trick of buying a cheap seat and changing as soon as the curtain goes up for a better one, is being stopped by the ushers. If they could stop the audience going out between the acts and returning after the curtain is up it would be a relief to those that remain. If the curtain were raised at 8 o'clock, as advertised, instead of waiting, it would also suit theatregoers who make it a point to be seated on time.

FALL RIVER.—ACADEMY OF MUSIC: J. C. Stewart's co. in The Two Johns 7 to light business. George Thatcher's Minstrels and Comedy co. in Tuxedo 4 pleased a good sized audience. James B. Meade in Grimes' Cellar Door made lots of fun for a fair-sized audience 5. Held by the Enemy was the Labor Day attraction, and packed the house, turning people away. Co. good.

PITTSFIELD.—ACADEMY OF MUSIC: George F. Marion, supported by Ludlow Players, gave Mr. Macaroni to a large house 5. Mr. Marion's imitation of an Italian is delightful.

LOWELL.—OPERA HOUSE: Dockstader's Minstrels had a big audience 6.——Fanny Rice, who is a native of this city, received an ovation 11, 12, when she appeared in A Jolly Surprise. At the three performances the house was packed, and flowers galore were handed over the footlights to Miss Rice. The piece is full of bright lines and taking specialties. Daniel Boone 7. Held by the Enemy 8, and Mr. Barnes of New York 9, all to big receipts. After Dark finishes the week. The Cadi 14.——MUSIC HALL: The hall will open 14 with Thomas and Watson in Who Owns the Baby and The Surprise Party.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Lord Rooney, which was presented by Pat Rooney 2 to a large house, is but a revamping of Pat's Wardrobe. Mr. Rooney's nimble dancing is as popular as ever, judging from the reception given him. In fact, Pat is the whole show. The Shadow Detective 3 to a small but pleased audience. The stars received several curtain calls. Mrs. Gene al Tom Thumb's Lilliputians 4-5 to a small house. The violin playing by Amelia Sarle and the Japanese were the best part of the show. W. J. Scanlan gave his first performance of his new play, Mavourneen, to a large house 7. The audience was a very friendly one.

LYNN.—LYNN THEATRE: One of the Finest opened 4 to a light house, but business was better the following night. After Dark 7 to the largest business in the history of the house. At the special matinee five hundred dollars were taken, and at the evening performance scores of people were turned away. Grimes' Cellar Door 11.——MUSIC HALL: Gus Wallace in St. Perkins 2 to a fair-sized house. Thomas E. Shea in Dr. Jekyll and Mr. Hyde 7 to a packed house. Mr. Shea has an aversion for this play, and he told your correspondent that he would play it but twice more. His audiences, however, are not slow in recognizing his thrilling performance of this character, and rewarded him with rounds of applause.——MUSEE: Business opened phenomenally good this week. The people on the stage are Wilton and Nelson, John T. Reynolds, Morrisey Brothers, the Fowlers, Keating and Ordell, and Professor W. H. Burke.

WORCESTER.—THEATRE: Boys and Girls drew a good house, but the audience thought they were seeing 8 Bells, under another name, as the first act is almost the same, same scene set, same business, and the people or characters the same.——LOTHROP'S OPERA HOUSE: The business of this house appears not to be gaining any on the opening week, as the house won't hold any more. It is full all the time. This theatre is quite a gem in it way, and the standard of plays given, and the low price for best seats (25 cents) cannot help but fill the house. Not only is the front of the house nice, but the stage and dressing-rooms are neat and clean, and are kept so all the time. The female orchestra at this house is much liked, and they play very well. Lynwood is this week's attraction. Storm Beaten 14-19.——FRONT STREET OPERA HOUSE: Good business has prevailed during the week with D. A. Kelly in The Shadow Detective. Milton Aborn's Opera co. 14-19.——ITEM: Colonel Mulken's Opera co. disbanded here owing to bad business since they started.

WESTFIELD.—OPERA HOUSE: Leonard and Flynn 3 to a fair house. Mrs. General Tom Thumb 7, afternoon and evening, to fair houses.——ITEM: Clite Akerstrom with friends, were guests of Manager Howe last week. Miss Akerstrom is in perfect health, and is sanguine of a successful season.

MARLBORO.—OPERA HOUSE: American Boy 5; good business and fair co. Widow McCann 7; good house, but poor satisfaction. Muggs' Landing 8; fair patronage; the audience got their money's worth. Curtain dropped at 11.20. Marie Hubert Frohman 11; Soudan 12; Danger Signal 13.

BROCKTON.—CITY THEATRE: Fanny Rice made her professional debut in this city as Venus in A Rag Baby about five years ago. She also selected this city for her first appearance as a star. A Jolly Surprise, the name of her new play, was written by Arthur Wallack, and it is far above the average farce-comedy. The dialogue is bright and witty, and besides, it possesses some little plot. A large and well-pleased audience witnessed and applauded the first performance; Fanny Rice and Andrew Mack do the best work in the comedy, and they are ably supported by Charles Bradshaw, Robert Vernon, Jennie Weathersby and Amy Gordon Miller. In fact, the whole cast contribute to the success of the performance. The Two Johns had a light house 5. The Cadi had a large house, and gave a fine performance 7. Tuxedo had a large and well-pleased audience 8. Messrs. Moore, Jose, Fruhman and Lewis did some excellent vocal solo and quartette work.——ITEMS: C. A. Nickerson, of this city, has had a scenery wagon built, and has been awarded a contract for moving scenery to and from the Theatre. Brad. Elson, last season with the Cleveland Opera House orchestra, has returned to his old position as trombone player with the City Theatre orchestra.—C. E. Hamilton, business manager of the Bostonians, was in town 10.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE: A Barrel of Money 2; largest house of the season.

PORT HURON.—CITY OPERA HOUSE: Frederick Warde and his excellent co. presented The Lion's Mouth to a large audience Aug. 31. He was called before the curtain at the end of the second and third acts. Fowler and Warmington's Sapped by the Light of the Moon co. to good business 4.

SAGINAW.—ACADEMY OF MUSIC: The season opened 7 with Frederick Warde in The Lion's Mouth. It is a romantic play, and deals with the Venetians in the sixteenth century. There was a large audience present, and they called Mr. Warde before the curtain eight times. Support very good. Mr. Wilkinson's Widows pleased a large house 2. Fowler and Warmington's Sapped by the Light of the Moon gave a poor performance to a small house 3. County Fair to a good house 4. Natural Gas closed the week's business to a large house. The popularity of Donnelly and Girard is attested by the fact that they draw the "banner house" here each season.

KALAMAZOO.—ACADEMY OF MUSIC: Donnelly and Girard in Natural Gas opened the season to a crowded house 1. Mr. Wilkinson's Widows did a big business 7.——THE GRAND: The Steen-Abbott co. opened 7 to fair business.

BAY CITY.—GRAND OPERA HOUSE: Mr. Wilkinson's Widows to a large audience 7. Frederick Warde in The Lion's Mouth to good-sized audience.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Frederick Warde, ably supported by Charles Herman, Robert G. Wilson and Victory Bateman, presented his new play, The Lion's Mouth, 7 to good business. Mr. Warde, in the character of Fadi di Novara, was exceptionally fine, and the acting of Charles Herman was very commendable. Mr. Wilkinson's Widows drew fair houses 4-5. Frank Norcross, Nellie O'Brien, Essie and Minnie Tittell will did excellent work. Fowler and Warmington's co. in Sapped by the Light of the Moon 7 to a light house.——REDMUND'S: The Limited Mail opened 7 for a week, and is drawing crowded houses nightly.

OWOSSO.—SALISBURY'S OPERA HOUSE: The Francis Lobdie co., under the management of Hubert Lamaite, appeared here in Ingomar 7 to fair business. Francis Labadie as Ingomar and Hattie Rowell as Parthenia were very good.

MUSKEGON.—OPERA HOUSE: Neil Burgess' County Fair 2 to 2,700 to a fair house 3. Mr. Wilkinson's Widows was presented to a very large house 5.

SAULT STE. MARIE.—SOO OPERA HOUSE: Annie Abbott to light business Aug. 31-1. Bosco, the magician, 2-4 to fair business.

JACKSON.—HIBBARD OPERA HOUSE: Donnelly and Girard in Natural Gas 3 were heartily received by a fair-sized audience. Support excellent. Frederick Warde in The Lion's Mouth 4 to good business.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The County Fair was presented to a large audience 7. Rorn play and co. were well received. Marie Bates was interesting as Abigail Prue. Wallace D. Shaw, an estimable member of the People's stock and a prime favorite, appeared as Solon Hammerhead. His work was excellent throughout. The Otis Tucker of W. H. Burton was admirable. Margaret May as Tags, displayed more than ordinary ability. Ella Salisbury, also a graduate of the People's stock, was seen to advantage as Sally. The horse race was as usual, a strong feature.——LYCEUM THEATRE: The Cardinal Sin, written by a local business man, was given its initial production 6 by George M. Harbitz and co. The play is decidedly bad and unworthy of notice.——BIJOU OPERA HOUSE: A very large audience was thoroughly entertained by William A. Mestayer and Theresa Vaughn and their clever co. 6 in The Grab Bag. The applause was frequent and enthusiastic and deservedly so.——PEOPLE'S OPERA HOUSE: The Louise Atwood Burlesque co. opened a week's engagement 7 to S. R. O. The performance was above the average. Louise Atwood made an unqualified hit.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Men and Women 7 attracted a large and brilliant audience and the play made a decided hit. It is presented by a co. that is deserving of the highest praise. Esther Lyon carried off the honors of the performance as Alice Rodman, her acting being thoroughly artistic. Etta Hawkins, who claims St. Paul as her home, received an ovation and her work as Margery Knox was deserving of the hearty applause accorded her. Theodore Hamilton was admirable as Governor Rodman, and Henry Dalton made an excellent Isreal Cohen. John Woodward's fine work as Mr. Pendleton, won him hearty applause. Good support was rendered by the entire cast. The City Directory 11.——GRAND OPERA HOUSE: The Old, Old Story opened a week's engagement 8 to fair business. The co. is only an average one, while the play is decidedly neat. A Trip to Chinatown 13-19.——OLYMPIC THEATRE: The Devil's Compact co. is providing an excellent entertainment at this theatre this week and is drawing good houses. The specialties introduced are decidedly clever and amusing, including McIntyre and Rice, a fine song and dance team, Minnie Clifton, a clever club swinger, the Brown Brothers clog dancers, and other specialty artists.

STILLWATER.—GRAND OPERA HOUSE: The season opened here 7 when Shenandoah was presented with a strong cast to a packed house. Company K, N. G. S. M. assisted in the war scenes.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: The season will open with Richards and Pringle's Minstrels 12.

MISSOURI.

NEVADA.—BOOKE'S OPERA HOUSE: Turner's English Gaiety co. 2; crowded house. The Pay Train 12.

MARCELINE.—OPERA HOUSE: Gifford Comedy co. to good houses week ending 7.

SEDALIA.—WOOD'S OPERA HOUSE: Cheek, with Willard Somma as Dick Smythe, to fairly good attendance Aug. 29-31. Katie Emmett in The Waifs of New York was the opening attraction of the regular season 7, and had a splendid house. The audience was well pleased, and extended a good share of plaudits to Amy Ames and George W. Thompson. The Pay Train 9.

CLINTON.—CITY OPERA HOUSE: Isaac Payton's Comedy co. presented Ten Nights in a Bar Room, Uncle Joshua Whitcomb, and similar plays to crowded houses 7-12.——ITEMS: C. S. Wilbur will leave the Payton co. here to join the Golden troupe, at Hiawatha, Kan.—R. P. Alan joined the Payton co. here.

NEBRASKA.

KEARNEY.—OPERA HOUSE: A Turkish Bath to a large and well-pleased audience Aug. 31. The New Orleans Creoles 2, 3 to small houses.

OMAHA.—As your correspondent telegraphed on the night of 3, the opening of Boyd's new Theatre by the Alabama co., was a great pecuniary, as well as artistic, success, the entire house having been sold several days before the opening. After the overture, the vast audience united in calls for "Boyd," to which the Governor responded in a neat speech. The acoustics proved to be perfect, and one has an excellent view of the stage, even from the back seat of the top gallery. Alabama was, in the main, so well presented that, with a few changes, it could be made perfect. Maurice Barrymore has a character utterly unsuited to him, and, with the exception of Miss Brooklyn as Mrs. Page, the female parts were not taken by a degree of talent commensurate with that of the rest of the co. The City Directory co., followed for four nights, commencing Sept. 6; business was uniformly good. The co. is composed of a handsome women and funny men, and accomplishes its purpose of amusing, though there is entirely too much time taken up by Luse Schoolcraft. Keene 10-12; Patti Rosa 13; Fanny Davenport 17-19.——In spite of the strong counter attractions, John Dillon's engagement at the Farnam Street Theatre 3-5 proved a decided success. Hicks and Sawyer's Colored Minstrels succeeded him for four nights, commencing 6, to fair business.——At the Grand, the Barrow Opera co. continues its successful engagement. Erminie is being given, to be followed by Olivette.——ITEMS: Maurice Barrymore says that the new Boyd is the finest theatre he ever acted in.—Manager Boyd requires both the ushers and the members of the orchestra to wear dress suits, and at the opening performance, ices were handed around between acts, which, combined with the beauty of the house, would almost lead one to believe that it had been transformed to a metropolitan theatre rather than one in the "wild and woolly West."

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE: N. S. Wood, with a good co. and magnificent scenery, drew fair houses 7-9. The Runaway Wife was the attraction 10-12. The co., with Blanche Mortimer in the title role, was a good one. Miss Mortimer is a handsome and accomplished actress, careful and effective; her exhibition of emotion under the various circumstances drew prolonged applause and repeated curtain calls. Andrew Robson, as the deserted husband, also displayed great cleverness in his delineation of the character, especially in the scenes where he is stricken with blindness, and where he recovers his sight. The rest of the co., which includes W. J. Romain, S. H. Verney, Albert Livingston, George C. Robinson, Daisy Lovering, Mamie Dallas and others, were well chosen and displayed talent in their personation of the different characters. The attendance was fair, but hardly up to the merits of the production. Agnes Wallace-Villa in The World Against Her 14-16.——CROSMAN'S THEATRE: A variety combination, including The Sanders, James Britton, Misses Englehart and Blanchard, Dixon and Lang, Florence Hines and others, drew only medium audiences 9-12. Emily Zola's Original Parisian Beauties commence an engagement 14 for two weeks. It is a burlesque co., and there will be a change of bill each week.——ITEMS: S. S. Wemtha, advertising agent of Cronheim's, is organizing a vaudeville co. for a circuit of the Jersey and near-by New York towns. Mr. Wemthal is a popular young man, with considerable experience.—The orchestra of Manager Rose's Hoboken Theatre, under the leadership of Joseph Allesio, deserves special mention for the excellence of its music. It is also noticeable that the orchestras of both houses here follow THE MIRROR'S suggestion and close their respective performances with "The Star Spangled Banner."

NEWARK.—MEYER'S NEWARK THEATRE: The Bottom of the Sea 7-12 drew crowded houses. Cora Tanner in her new play, Will She Divorce Him, 14-19.——JACOBS' THEATRE: There were no vacant seats at Jacobs' Theatre on the opening night when the curtain rose for the presentation of George W. Monroe's farce comedy, Aunt Bridget's Baby. It proved an unmistakable winner during the entire week. The musical selections are all very good. There is no plot to the play, it being more for the purpose of bringing together a lively company of comedians and specialty artists, and giving them opportunities for singing, dancing and saying funny things. The Shakespeare 14-19.——PARK OPERA HOUSE: Down on the Farm proved a great success, and people were turned away from the house. The play tells a story of country people who come to the city, meet with lots of parties and ludicrous experiences, and finally return to the farm and their old happiness. The play has a healthy moral, and some of its scenic and mechanical effects are very striking.

ATLANTIC CITY.—GRAND OPERA HOUSE: W. A. Brady's co. in The Clemenceau Case 7 to big business.——ITEMS: H. T. Donnelly, who has been ill here, will join the Agnes Cody co. at Shamokin, Pa., 15.—The Carleton Opera co. will lie off here two weeks rehearsing a new opera.

TRENTON.—TAYLOR OPERA HOUSE: Grimes' Devil's Auction co. played to large houses 4-5. The costumes were magnificent and the scenery beautiful. Gracie Emmett in The Pulse of New York delighted a large audience 7. The play is full of thrilling situations. Aunt Bridget's Baby drew the banner house of the season 10. Clever co.

ELIZABETH.—TEMPLE OPERA HOUSE: The Spider and the Fly to a full house 5. The music is tuneful and catchy, the costumes, scenery and the girls pretty. All the Comforts of Home co. No. 2 tested the capacity of the house 7. Hole in the Ground to big business 9.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: The Two Sisters to good business 7. The Two Johns 14.

NASHUA.—NASHUA THEATRE: Grimes' Cellar Door to a good house 4. The Two Sisters to a small house 5. Co. and play good and deserved better patronage. Dockstader's Minstrels filled the theatre 7. The Two Johns 16.

PORTSMOUTH.—OPERA HOUSE: S. Perkins 4, light house. One of the Finest 7, fair business. Dockstader's Minstrels 9, crowded house.

MANCHESTER.—OPERA HOUSE: Lew Dockstader had to contend with strong out-door attractions 8, but proved his popularity by drawing a well-filled house. The performance was bright and clean throughout. An audience that filled the house in every part saw After Dark 9. Harry Meredith was excellent as Old Tom.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: This house opened for the season with James T. Powers in A Straight Tip 7. The house was crowded and the audience enthusiastic, the race track scene in the second act especially evoking much applause. The humor of Mr. Powers as Dick Dasher is as pervasive as ever. The support includes some clever specialty artists. Pauline Hall 14-19.——COLUMBUS THEATRE: A Fair Rebel to excellent business week ending 12. The management claims to have turned away a fabulous number of people on Monday night. The many strong situations of Mr. Mawson's drama and the realistic scenic effects arouse the constant enthusiasm of the audience. Fanny Gillette gave a commendable interpretation of the title role and E. R. Mawson a very creditable performance as Colonel Ezra Mason. A Hole in the Ground 14-19.——HARLEM THEATRE: The Hearts of New York was the attraction week ending 12. It is built upon the conventional but popular lines of the customary Irish melodrama. The Indian Mail Carrier 14-19.——ITEM: Much is promised for Miss Hall's production of Offenbach's La Belle Helene at Hammerstein's Opera House 14. The management claims that the advance sale of seats has been unusually large. Helene will be given Monday, Tuesday and Wednesday nights and Madame Favart Thursday, Friday and Saturday nights and Saturday matinee.

ALBANY.—The beginning of the season has been auspicious to an unexpected degree and the various engagements of standard attractions thus far have resulted pecuniarily in a way altogether satisfactory. Mr. Wilkinson's Widows, The Old Homestead, Nellie McHenry and still later The Burglar, have all drawn largely and have received very favorable criticism. With the Leland refurnished in an attractive manner, and with a rearrangement of the seating space down stairs, the house is as comfortable as of yore, and the public seems to appreciate the care for its comfort by as liberal patronage as was ever extended thus early in the season. The increasing of the spaces between seats is one of the most appreciated of the improvements, for cramped and half broken legs are now of the past. Sofa seats are also a new and very acceptable feature. The Burglar, with A. S. Lipman in the role, was presented at the Leland 7-9. Mr. Lipman's work is as car ful and circumspect as ever although the temptation to overact is at times very great. Helen Ottolengui was the Alice, and gave an acceptable personation. Robert Mantell was seen in The Corsican Brothers 10. The production is still largely dependent in its spectacular features for success, as the star's characterization of the Rei Franchi brothers show more of posing than of a just appreciation of the difference existing in the two personalities. The engagement includes The Lousianian and Hamlet. Mr Potter of Texas next. Last week at the Albany was devoted to Myles Fadh, a typical Irish drama under the management of Scully and Gibney. It was a production of fair merit, but did not draw any too well. Irene Kent, whose name has been somewhat heralded of late as the youngest star travelling, made her first appearance here to-night in Our Sailor Boy, supported by Bertha Welby, who has issued from her retirement to assist Miss Kent in her flight for stellar honors. But a small audience was in attendance, and the ability exhibited by the young lady was not particularly striking. The society has been doing a large business through the medium of the Vaidis Sisters, and is followed by the Howard Burlesque co.

BUFFALO.—ACADEMY OF MUSIC: The Old Homestead, presented by an excellent co., headed by Archie Boyd, drew large audiences 7-12. 63. Marion in Mr. Macaroni 14-19.——STAR THEATRE: Acting Manager Hasse and business manager Dexter, of The Soudan, have arrived in the city and are making extensive preparations for the production of that play at the Star Theatre 14-19. They intend to secure a local military organization to take part in the war scenes of the play.——ACADEMY LYCEUM: Birds of a Feather drew crowded houses 7-12. Both the play and co. are excellent. Charles Bowser as Dr. Pellet, and Neva Harrison as Isabel, made decided hits. Miss Harrison was presented with an elegant floral piece during the engagement.——COURT STREET THEATRE: Lily Clay's co. drew packed houses week of 7.

ELMIRA.—OPERA HOUSE: Frank Mayo in Davy Crockett opened his season 7 to one of the largest audiences this season. Performance well received. Receipts, $528.00. Nellie McHenry in A Night at the Circus drew a large and well pleased audience 8. Receipts, $408.——MADISON AVENUE THEATRE: 10-12.——ITEMS: R. B. Marsh, representing Mrs. Gen. Tom Thumb was here 7. Business here so far this season has been large. Messrs. Wagner and Reis, managers of the Opera House, showed enterprise in securing the management of the Madison Avenue Theatre and will undoubtedly profit thereby, even should they keep the theatre dark during the entire season as Elmira is a good show town with good attractions. I would suggest to the public (of the *Fall of the Pay*) that they furnish more programmes so as to have one for each patron of the house.—W. E. Flack, business manager of Frank Mayo, left James Reilly's Broommaker co. 28.—Frank Mayo and co. spent Sunday 13 here *en route* from Williamsport to Ithaca.

SARATOGA SPRINGS.—TOWN HALL: Robert Mantell played the dual role in The Corsican Brothers to a very large and fashionable audience 5. The co. carry the stage settings for each act, entire, which with their many mechanical effects, enables them to give a very fine production. Hyde's Big Vaudeville co., under the personal management of James Hyde, pleased a large audience. Helena Mora was the bright particular star.——ITEMS: Will Parsons, in advance of Flov Crowell co., arrived in town 8 wearing a good-natured smile. He

ROUSES POINT.—OPERA HOUSE: Lew Dockstader's Minstrels 9. Large house. Excellent co.

AMSTERDAM.—OPERA HOUSE: Held by the Enemy 10 matinee and evening to fair business. Paul Kauvar 11 to a small house. Mora in A Night at the Circus 12 to a large audience. Performance fair. Auburn 14. Rags to Riches 15. Fatal Wedding 16. Marie Sheiden and Mamie Mora. Mora (Mamie Moore) has a re-engagement to a well filled house. Mora is a clever all-round actress, and is one of the best popular priced stars that plays here.

UTICA.—OPERA HOUSE: Hands Across the Sea 7, to fair business. Paul Kauvar 8; star and co. enthusiastic and good. Filled D. Sharpe as Paul Kauvar, and Agnes Rogers Knott as Diane De Beaumont shared the honors of the performance.

AUBURN.—BOARD OPERA HOUSE: The City Direct 7; piece fairly well rendered. Peck's Bad Boy to a small house 8. Paul Kauvar was entertainingly rendered by a fair-sized audience 9.

CORNING.—HASBROUCK ACADEMY: Kittie Rhoades opened a week's engagement to S. R. O. Manager Arthur, of the Opera House, has booked this co. for a return week in February.——I AM: J. R. Kuhlpatrick, the popular chief usher at the Academy, has been secured by Manager Arthur for the new house.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: The Midnight Alarm 7 to big business. N. E. 11 7; George Marion in Mr. Macaroni and Kate Claxton in The Two Orphans 14-19.——WIETING OPERA HOUSE: Kennedy's Comedy co. opened 7 to good attendance. City Directory 11.——ITEMS: The Players Club entertained its friends 9. The Standard Theatre was opened by a variety co. 7-12.

HUDSON.—OPERA HOUSE: Annie Mitchell to crowded houses week ending 5. Annie Mitchell and Harry Knight are the stars of the co. Their support is poor with the exception of J. H. Stoker.——ITEM: Managers Fox and Kelly have placed a new floor in the Opera House, and repainted the interior.

MATTEAWAN.—DIBBLE OPERA HOUSE: Alvin Joslin to fair business 1. Audience well pleased. Rentz-Santley Novelty and Burlesque co. 5.

LYONS.—MEMORIAL HALL: City Directory 7; fair business. Performance satisfactory.

JOHNSTOWN.—GRAND OPERA HOUSE: George F. Marion appeared before a small but highly-pleased audience 8. Marion as the Italian is inimitable and his co. is first class.

NEWBURG.—ACADEMY OF MUSIC: Nellie McHenry 2 in A Night at the Circus to fair business. Uncle Tom's Cabin 5, matinee and evening to good business. A Hole in the Ground 6 to a poor house.

OSWEGO.—ACADEMY OF MUSIC: The City Directory drew fairly well 4. Our Mahinoy cancelled. Milton Nobles 14. The Burglar 18. Kendall's Kids 21. Edgar Selden 28.

PORT JERVIS.—LEA'S OPERA HOUSE: Joshua Simpkins (co. ?) to a medium sized house. Tony Farrell in My Colleen to a large house 8.

OLEAN.—OPERA HOUSE: The season was auspiciously opened with the Pearl of Pekin to a large and delighted audience. Charlotte Thompson in The Nest 8 to fair business. C. A. Gardner in Captain Kori 8 had a full house. The Tyrolean Quartette made a decided hit. Mr. Gardner is very popular in this city and always draws well.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: Schidell Brothers' Museum closed week of 7 to good business. The Twelve Temptations co. 8-9 played to crowded house.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: A Trip to Chinatown closed a successful week's engagement 5. The advance sale for the Downing engagement 10-12 indicates large houses. The Gladiator, Julius Cæsar, Katherine and Petruchio, The French Marriage and Virginius will be given. The County Fair 21-23.——METROPOLITAN OPERA HOUSE: The Volunteer 11, 12; Blue Jeans 14-19.——PARK THEATRE: Fleming's Quaker attract'd large houses 3-5. P. F. Baker opened 6 in The Emigrant to a packed house, and standing room has been at a premium at every performance since. A. Neuville in The New Boy Tramp 13-19.——BIJOU THEATRE: Grieve's Merry Burlesquers are drawing to good business.——ITEM: A. Appleton is looking after Blue Jeans. T. A. McKee is out several days here in the interest of Mr. Downing.

SANDUSKY.—BIJOU-MILLER'S OPERA HOUSE: Charles A. Loder in O! What a Night appeared to a large and well pleased audience 8. The members of this co. also presented Hoss with an expensive mirror on that day, on his forty-fourth birthday.——ITEM: Quite a number of noticeable improvements have been made in this house, including new exits and a new stage floor. The regular season will open with Little Lyc on 15.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Local affairs gave a business of $400 to $500 for the four performances. A. G. Field's minstrels 7 to the largest house of three seasons, S. R. O. at 7.30. The audience was enthusiastic.

URBANA.—OPERA HOUSE: Herbert Cawthorn supported by a clever co., presented Little Nugget 4 to a medium house. Performance satisfactory.

STEUBENVILLE.—CITY OPERA HOUSE: Field's minstrels opened the season here 7 to a packed house. Hi Arity 7 to a large and enthusiastic audience. The Boy Tramp, on his fifth annual visit to a good house.

DENISON.—KIPP'S OPERA HOUSE: Frank S. Davidson 8 to fair business.

SPRINGFIELD.—BLACK'S: Little Nugget 7. Herbert Cawthorn was very clever as the Irish school teacher. He was the life of the play. Dixie Gilmore and some very good dancing. Neville Sisters 7-12 opened to S. R. O. 7.——ITEMS: No. 2 Gorman's Minstrels 9. Little Nugget 10-12.

PORTSMOUTH.—GRAND OPERA HOUSE: MacLean and Prescott to a large and appreciative audience 7.

TOLEDO.—WHEELER OPERA HOUSE: The Count's Pair to good business 11.——PEOPLE'S: The Ivy Leaf to packed houses 7-12. Verbena Jarbeau 14-19.

TRONTON.—MASONIC OPERA HOUSE: Will E. Burton in Tom Sawyer to large audience. R. D. MacLean and Mattie Prescott in Cleopatra 4. Although it rained incessantly the house was well filled with an appreciative audience.

PIQUA.—CONOVER'S OPERA HOUSE: Little Nugget 2 to a fair audience 5. Your correspondent spent a very pleasant Sunday evening with The Nugget co. Mr. Cawthorne's banjo playing was excellent.

BELLAIRE.—ELYSIAN THEATRE: Florence Bindley and co. opened this house with The Pay Train 7 to S. R. O. Miss Bindley is a very clever actress and won rounds of applause, but her support is very weak. The feature of the drama was the discovering of the Pay Train while running at full speed.

WAPAKONETA.—TEMPERMEISTER OPERA HOUSE: A. G. Fieldwood's co. opened the season 7 to a good-sized audience. Little Nugget co. 7, Labor Day, was greeted with a well filled house.

PEMBROKE.—POWER'S OPERA HOUSE: Will E. Burton opened the season in Tom Sawyer 2 to a packed house. The local orchestra "struck" at the last minute and it was only through the kindness of a lady pianist that they were able to give any kind of a performance.——ITEM: Manager Keiser made a flying business trip to Cincinnati last week.

KENTON.—DICKSON'S GRAND OPERA HOUSE:

Baldwin Comedy co. week ending 5 at popular prices to S. R. O. houses. Sadie Fatley plays leads.

DENNISON.—Kirk's Opera House: Al. G. Field opened the season here 5 to a good house and gave one of the best minstrel performances ever seen here. Counter attractions affected the attendance.

EAST LIVERPOOL.—Bruce's Opera House: Al. G. Field's Minstrels 4 opened the season to a large and appreciative audience. Little's World 5 crowded house.

MANSFIELD.—Memorial Opera House: Charles A. Loder in Oh! What a Night, supported by Josie Sisson and an excellent co., to a large audience 5. Charles L. Banks, an old time minstrel, was warmly received. ITEM: Edith Curtis joined the Loder co. here as she is an accomplished Spanish dancer.

MIDDLETOWN.—Sorg's New Opera House: The house is closed and will be opened by The Little Tycoon 21. This is one of the finest opera houses in the country. The stage is 40x80 feet. There are twenty sets of scenery and all the latest conveniences. The house has cost $100,000 and has a capacity of 1,200.

SALEM.—Grand Opera House: The Gilmore-Goodhue and Grey Comedy co. opened for a week Bunch of Keys.

CANTON.—The Grand: John Fox Palmer's The Last Days of Pompeii 4 to fair business. ITEM: Minnie Hechinger left last week to join The Natchs.

OREGON.

PORTLAND.—Marquam Grand Opera House: The Hustler week ending 5 to fair business. John Kernell as the hustler, Mlle. Leonida Stacpoole, *Spanish Dancer*, and The Hustler Quartette were the special and creditable features of the large co.—Cordray's New Theatre: The military drama, Neck or Nothing, 29-4 to average houses.—Items: Colonel J. H. Wood, of Chicago, architect of the Marquam, arrived 2. H. G. Barnum, of Forepaugh's Circus, 3.—The Oregon Press Association attended the performance of The Hustler 31, by invitation of Manager Friedlander.—Miss B. Sanction, of San Francisco, who is a finished elocutionist, and who contemplates going on the stage soon, arrived here 31.—Sherman Martin left for the East 1 to fill the position of business representative for the Minnie Hauk Grand Opera co., under the management of C. D. Hess and J. P. Howe.—Manager Cordray returned here from San Francisco 31.—The Opera House at Aberdeen, Wash., will be formally opened 4 by local talent in Held by the Enemy.—A fire at The Dalles, Ore., a town eighty-eight miles from Portland, population 6,000, 2, in which seventeen blocks were devastated, completely destroyed Max Vogt's Opera House, recently erected at a cost of $200,000. This playhouse was most elaborately fitted up, and, in this State, ranked next to the Marquam.—Manager J. P. Howe received a cablegram 5 stating that Minnie Hauk and the principals in her co. would arrive in New York 11. In accordance therewith he, with his family, left for the East 6 to meet Miss Hauk. The co. will open its season in Chicago at the Chicago Opera House 28.

PENNSYLVANIA.

ALLENTOWN.—Music Hall: Only a Farmer's Daughter, with Irene Kent and Bertha Welby in the leading roles, was satisfactorily presented 4 to a medium sized audience. The initial production of New York Day by Day was given 7 to good business, and, judging from the frequent and prolonged applause, the first performance proved a success. Like all melodramas it furnished some excellent opportunities for fine stage setting, and each scene was set with good taste. Lottie Williams, the star of the cast, is a clever character soubrette. John Morris and Fred Wenzell's comedy work was good. Alex. Vincent proved an accomplished villain. The rest of the cast is in good hands, and all did their share to make the first performance a success. The play is a very good one and will undoubtedly prove a winner.

PITTSTON.—Music Hall: Gus Hill's World of Novelties 4; crowded house.

YORK.—Opera House: Fisher's Cold Day 4; good house. Performance satisfactory.

EASTON.—Opera House: Irene Kent made a favorable impression at her debut in Only a Farmer's Daughter 1. Bertha Welby was unfortunate in not having her trunk arrive in time to make use of her stage dresses. Devil's Auction 3; fine scenery and costumes; good house. Greenwood Opera co., headed by Marie Greenwood, in Denisette, to a large house 6. New York Day by Day, with Lottie Williams as the street gamin, 6, to fair house.

TITUSVILLE.—Opera House: The season opened with Cleveland's Minstrels 3; over 200 S. R. O. tickets were sold.

ROCHESTER.—Opera House: Augustine Neuville in The New Boy Tramp opened the season here 7; good house.—Item: Maud Hunter, the popular young actress of Sharon, Pa., visited friends here last Saturday.

SHAMOKIN.—G. A. R. Opera House: Mrs. Robert Rae Hamilton in All a Mistake 5 to a 500 house.—Item: The Hamilton comb disbanded here 5 and returned to New York. The co. had been playing to right business since its start.

ERIE.—Park Opera House: Pearl of Pekin to a large audience 3. Charlotte Thompson in The Nest to a fair audience 4. William Barry in McKenna's Flirtation to a large audience 5.—Item: During John W. Reis' absence the Opera House will be in charge of Frank Caughey, the popular and efficient treasurer.

SCRANTON.—Academy of Music: Castles in the Air to good business 7. The Greenwood Opera co. in Denisette 5, to very light business.

SHARON.—Opera House: Horner's Arena Celebrities 5-7 to fair business.

INDIANA.—Library Hall: Willis E. Aker's Inside Track 3. Very inclement weather and business medium. Co. good. Jennie Calef was under the physician's care, but appeared and whistled herself into popular favor.—Item: C. W. Dravo, ahead of Electric Spark, was here 2, looking after the interests of his co., which plays here 15.

KITTANNING.—Grand Opera House: The season opened with Bunch of Keys to a large audience 2. Charles A. Gardner 12.

MAUCH CHUNK.—Opera House: Marie Greenwood Opera co. in Denisette 4; large audience. Lottie Williams in New York Day by Day 6, very much pleased a large audience.

GREENSBURG.—Lowson Theatre: Willis E. Akers presented The Inside Track to a large audience 4. Charming Marie Delano's singing was encored repeatedly, and Jennie Calef's whistling specialty was also very taking.

UNIONTOWN.—Grand Opera House: The Boy Tramp 2 to a packed house, with King and Franklin's Circus in opposition.

NORRISTOWN.—Grand Opera House: Casino Opera co. closed its engagement here 5 to a large house and fair business during the week.

JOHNSTOWN.—Adair's Opera House: Florence Bindley in The Pay Train 2 to a well filled house. The co. is a good one, and the play, which is a melodrama full of sensational mechanical contrivances, was excellently presented. Miss Bindley appeared to advantage as the heroine, and Drew Morton, Harry Fields, W. H. Pendergast and John Sheehan deserve special mention. Kanaka pleased a S. R. O. house 3. The Ford English Comedy co. gave a good performance of She Stoops to Conquer 7 to a large audience. Miss Martha Ford, the leading lady, at a "Johnstown benefit" performance in the Ford Opera House in Baltimore just after our great flood, recited a poem descriptive of the scenes of the Conemaugh Valley and made a profound impression on the audience, which was probably the largest ever assembled in the building. That was her first public appearance, and since then she has risen rapidly. The Little Tycoon with R. E. Graham, the original General Knickerbocker, 8. Its reception proved that successive seasons had in no way impaired its drawing qualities, while the tumult of applause later testified that the co. now presenting it is a fine one and the full equal of the one with which its reputation was won. R. E. Graham's reputation is known world wide, and yet the other members of the cast are all of the same high standard and not one bit beneath him in ability.

ALTOONA.—Eleventh Avenue Opera House: Spencer's Little Tycoon 7, with R. E. Graham as General Knickerbocker, supported by a good co., opened this theatre for the regular season to a packed house. Kanaka 8. S. R. O. Edwin Arden in Night and Morning 9.—Item: Manager Ed Griswold has had the house repainted and recarpeted, which adds greatly to the coziness of this new and beautiful theatre.

POTTSTOWN.—Opera House: Asleep and Awake to positively poor business.

LANSFORD.—Opera House: The regular season was opened by the Irene Kent Comedy co. in Only a Farmer's Daughter to a large audience 4. Performance good and costumes handsome. Fire Patrol 5 to a well pleased audience. Play, scenery and co. very good.

READING.—Grand Opera House: Alta Melrose 31-2.—Academy of Music: Dr. Bill 2 to a large house; Only a Farmer's Daughter was well received 4. A Wolf's Wedding was well attended 5.

OIL CITY.—Opera House: McKenna's Flirtation 4, good business. Pearl of Pekin Opera co., booked 5, failed to arrive.

BETHLEHEM.—Opera House: Joshua Simpkins drew and filled the gallery gods 8. James Wallis and a good co. were appreciated by a good audience in The Mountain King 10.—Item: The excellent orchestra connected with the Joshua Simpkins attraction plays The Star Spangled Banner at the end of each performance, which is more than can be said of the home orchestra, which has failed thus far this season to keep up the custom inaugurated by The Mikado.

WILKESBARRE.—Music Hall: Dr. Bill, one of the most pleasing comedies on the road, drew only a fair house 2. The co. is an excellent one throughout. The play was preceded by Sunset, a charming little one-act comedy. The Fire Patrol deserved a much better house than that which greeted it, but those who did attend enjoyed one of the best melodramas that has visited us for several seasons.

MAHANOY CITY.—Opera House: Fisher's Cold Day to a top-heavy house 2.

HAZLETON.—Broad Street Opera House: The Fire Patrol 5 and Cleveland's Consolidated Minstrels 7, both to very light business. Good performances. New York Day by Day to a small but delighted audience 10.

HARRISBURG.—Grand Opera House: Castles in the Air 2 to good business. Cold Day 3, business was not large. The Clemenceau Case 4, business small. J. H. Wallick in his new play to an enthusiastic and good sized audience 7. The Mountain King is prolific of good work for all the people of this co. Ford's English Comedy co. 9. A very select audience was gratified at the showing made by the new star in comedy, Wilfred Clarke, who selected She Stoops to Conquer, and in the part of Tony Lumpkin showed that he possesses the true comedy instinct.

SCRANTON.—Academy of Music: Dr. Bill 3 to fair business. Cleveland's Minstrels 5 to large business. Frank Mayo in Nordeck to light business. Mr. Mayo is at his best in this play and is well supported.

MONONGAHELA CITY.—Gamble's Opera House: Electric Spark 8 to fair business. The Inside Track 14.

BRADFORD.—Wagner Opera House: Pearl of Pekin 5 to good attendance. Charlotte Thompson in Jane Eyre 7 to a fair house. Charles Gardner in Karl 9 to a good house.

HONESDALE.—Opera House: Walter Fletcher and Kate Dunlop presented Our Malindy 2, to very small houses. Mr. Fletcher as Appetite Bill and Miss Dunlop as Our Malindy were very acceptable in their parts. The decided hit was made by the brilliant quartette being recalled six times each evening. The Midnight Alarm 4 to a packed house. The performance was very satisfactory.

CARBONDALE.—Academy of Music: Our Malindy 4, 5 to fair business.

RHODE ISLAND.

PROVIDENCE.—The Providence: The Charity Ball opened here for three nights and matinee 7 before a packed house. The piece was one of the best of last season's attractions, and has lost none of its many fine features. The cast was excellent throughout, and the setting of the stage and the costumes were in perfect harmony. Julia Marlowe 10-12 in Cymbeline, Pygmalion and Galatea, and Romeo and Juliet. William H. Crane in The Senator 14-19.—The Gaiety: Rice's Evangeline opened the regular season of the Gaiety 7 to a crowded house. Hilda Thomas, who is cast for Evangeline, did not appear at the opening on account of illness, and the part was taken by an understudy. My Jack 14-19.

NEWPORT.—Opera House: Rich and Harris' co. in Tuxedo, the combination of minstrel and farce-comedy introducing George Thatcher in white face and a host of others, had a large and appreciative audience. George Thatcher and Hughey Dougherty have all the good things and do them well. Raymon Moore's excellent singing forced him to respond to several encores. Millsen's Opera co., booked 7, canceled on account of the disbandment of the co. Boys and Girls 10. Bill Nye's Comedy co., with Thomas Seabrooke, in The Cadi 12. The Charity Ball 14, and Marie Hubert Frohman in The Witch 17.—Casino: Mullaly's Orchestra will close their season here 12, when a "request" programme will be rendered. This orchestra becomes more popular with Newporters every season, which is evinced from the increased attendance.—Siray: Edwin Booth and his family stayed here week of 1.—Jennie Hoyle, the talented little violinist, has been engaged at several society entertainments during the fashionable season, and has given universal satisfaction.—Newport Lodge of Elks held their annual outing 4 at Oakland Beach. A pleasing feature of the occasion was the presentation of a magnificent Elks' jewel to Captain John Waters, the Exalted Ruler of the Lodge, and upon your correspondent devolved the presentation speech.

SOUTH CAROLINA.

COLUMBIA.—Opera House: The season will open 17 with The Blarney Stone.—Item: Several evenings since Manager Cramer entertained the lovers of art here with an exhibition in the Opera House of a drop curtain, recently painted by him for the new theatre at Chester, S. C. The subject is the Bay of Naples, and it was much admired by a number of our citizens, who visited the Opera House during the course of the evening.

CHARLESTON.—Academy of Music: Rose Hill's English Folly co., a very inferior show, opened the season Aug. 31 to a large house. McCarthy's Mishaps 7 to a good house. Dora Ferguson was the prominent feature of the co. Bobby Gaylor drew fair houses 8, 10, and matinee in Sport McAllister.

TENNESSEE.

MEMPHIS.—Theatre: Richards and Pringle's Minstrels 3; to immense business. Billy Kersands, he of the ample mouth, is featured in the show.—Items: George Wilson's Minstrels will open the Grand 10-12.—Frank Murray, who is doing the advance work for Frank Daniels' Little Puck co., is here billing the city. This is to be the opening attraction at the Lyceum 14-16.—Randall and Dickson's Lilliputian co., which is booked to appear this season for a week at the Lyceum bestows upon us the honor of being the only Southern city which they will visit this season.—Manager Leubrie's house (Memphis Theatre) seems to be a winner so far this season. The two opening attractions played to immense business.—Thomas Orgies is to be treasurer, and John Mahoney head usher of the Lyceum.—George Patterson is head usher at the Grand.

CLARKSVILLE.—Rogers's Opera House: George Wilson's Minstrels opened the season here to good business 8. The coming season promises to be one of interest, as Manager Wood has booked many good cos.

CHATTANOOGA.—New Opera House: Cand Leo 5; light business. After Dark 6, and matinee, to fair business.

BRISTOL.—Harmeling Opera House: Keep it Dark 1; large business.—Item: Manager Harmeling has a large list of good attractions booked for his house.

NASHVILLE.—The Vendome: The season will open 21 with Frank Daniels in Little Puck.—Grand Opera House: Business has been on a boom with Manager May now for several weeks. He presents a good vaudeville bill each week, and as a result his house is crowded nightly. Rose Hill's English Folly co. 9, 10.

JACKSON.—Pythian Opera House: The season will be opened with George Wilson's Minstrels. Manager Morrell will introduce young women as ushers in the house.

TEXAS.

WACO.—Bard and Opera House: McCabe and Young's Minstrels 5, to good business.

MARSHALL.—Opera House: McCabe and Young's Minstrels 6, to good business.

PALESTINE.—Temple Opera House: The Manhattan Opera co., which was to have opened the season here, stranded in Dallas. Roach and Bowers' Minstrels will be the initial attraction 5.

VERMONT.

BURLINGTON.—Howard Opera House: Hands Across the Sea 5; Two Sisters 10; both to large and well pleased audiences.

VIRGINIA.

LYNCHBURG.—Opera House: Barlow's Minstrels 7; business fair. Lillian Lewis 9 in Cleo 10; Lorraine to a packed house; below; galleries light. Performance very satisfactory.

RICHMOND.—Mozart Academy of Music: The Private Secretary 3, 4 was well patronized and the co. presenting it first-class. Castles in the Air next.—New Richmond Theatre: Lillian Lewis in Cleo Lorraine to a large and well pleased audience 5. Devil's Auction next.

ROANOKE.—Opera House: Barlow Brothers' Minstrels gave a splendid performance 2 to fair business, despite heavy rain. Lillian Lewis presented As in a Looking Glass 3 to the largest and most fashionable audience of the season. During the first act of As in a Looking Glass a drunken admirer of Miss Lewis addressed her as follows: "Miss Lewis, I came here specially to see you tonight. Can't you give me a seat?" The interruption made a pathetic scene a humorous one, and everybody laughed. Miss Lewis became confused, and two burly policemen assisted the unfortunate inebriate in making a hasty exit.

STAUNTON.—Opera House: Barlow Brothers' Minstrels to a top-heavy house 2. Castles in the Air to a good house 3. Performances poor. Marie Greenwood Opera co. 21, 22.

WASHINGTON.

SPOKANE FALLS.—Auditorium: Sol Smith Russell to crowded houses Aug. 31-1.—Casino Theatre: Rose N. and Blanche Morgan in Davy Crockett.—Item: The Auditorium will have no attraction till Bernhardt comes 23. Her advance sale here up to date is $2,000.

WEST VIRGINIA.

CHARLESTON.—Opera House: This house was opened for the season by MacLean and Prescott Aug. 31 in Spartacus to fair business. They presented Cleopatra to a good house 2.

WHEELING.—Opera House: Little Tycoon 3 gave entire satisfaction to the largest audience of the season. S. R. O. upstairs and down, before the doors opened.—Grand Opera House: Tom Sawyer (Burton's) 3, 4; good business. James Kelly 7-10 in The Bloom Maker to splendid business.

WISCONSIN.

MILWAUKEE.—Davidson: The opening of the second season at this handsome theatre Aug. 30 was a most auspicious one. The house was crowded with a brilliant and fashionable audience and the performance was a most excellent one for such an occasion. Men and Women is the strongest play seen here in many years and the co. one which could hardly be improved upon in any part. Not since the days of Charles Thorne and the old Union Square stock co. has a co. of such uniform excellence appeared here. J. K. Emmet 6.—Academy: The regular season was opened 30 with The Old, Old Story, which did only a fair business owing to many counter attractions. The piece is interesting and with one or two exceptions the co. is a good one. Wilson Deal and Emmett C. King were good as Cyrus Bliss, M. D., and Phillip Harleigh. Fannie McIntyre as Louise Schuyler, and Ida belle Martin as Mrs. Rose Sherwood, sustained their parts well.—Bijou: Gus Williams in his familiar part of Albert Keppler opened the third season of the Bijou 30. The house was crowded to suffocation and the audience enjoyed the performance exceedingly, judging by their liberal applause. The co. surrounding Mr. Williams this season is a good one and after a few more performances when some of the new people, who have lately joined the co., become more familiar with their parts it will be more satisfactory. Wilbur Opera co. 7-12.—Item: The benefit to Gus C. Weinberg given at the Bijou 28, was a success and netted Mr. Weinberg quite a handsome sum. Among the different numbers on the programme was an original song by Gus C. Weinberg called "There are moments when one wants to be alone."

RACINE.—Belle City Opera House: J. K. Emmet to good business, and a well-pleased audience. Noss Jollities 4; fair business.—Arena: Barnum Show 1 to two immense tents.

FOND DU LAC.—Crescent Opera House: The Old, Old Story co. to a small but appreciative audience. J. K. Emmet in Fritz in Ireland to a good house.

APPLETON.—Opera House: The Old, Old Story was presented by an excellent co. 4 to a very good house.

JANESVILLE.—Myer's Grand: Ray L. Royce co. in Tom's Vacation 2; fair house.

WAUSAU.—Grand Opera House: The season at the Grand was opened 2 by Hettie Bernard Chase in Uncle's Darling to a large and well-pleased audience.

LA CROSSE.—Theatre: Baldwin Melville co. closed a very successful week. Frederick Warde in The Lion's Mouth to a good house 8.

WEST SUPERIOR.—Grand Opera House: Shenandoah to a large and appreciative audience 5. Twelve Temptations 9. Frederick Warde 11.

MADISON.—Fuller Opera House: J. K. Emmet in Fritz drew a large audience 3. Frederick Warde in The Lion's Mouth deserved a packed house but did only a fair business 7. It is a grand play and was finely presented. The star was enthusiastically received and Charles Herman as Francesa and Victory Bateman as Limora, shared the honors with him.

BELOIT.—Wilson's Opera House: Ray L. Royce in Tom's Vacation 3 to S. R. O. Everyone pleased. Scenic artist Skiff displayed a new cut wood scene that is very beautiful.

CANADA.

TORONTO.—Grand Opera House: Natural Gas is drawing crowded houses. It is better than ever. Dr. Bill week of 14.—Toronto Opera House: Tony Pastor 7-9. Houses packed to the doors. Joseph Downing and Sadie Hasson fill in the remainder of the week in The Red Spider.—Academy of Music: The Royal Midgets presented Gulliver's Travels for the first time 7. It is a musical extravaganza and is composed of good material. The cast is made up almost entirely of Lilliputians gathered together from all over the country with such well known little people as Jennie Quigley, Commodore Foote, and Admiral Dot. There are about twenty-five midgets in the cast. The entertainment is clean and bright and has drawn large houses. It is under the management of J. Charles Davis. The piece was written by Messrs. McKee Rankin and Arrenbald Gordon, and is founded on Dean Swift's story of the adventures of Lemuel Gulliver in the land of the Lilliputians.—Moore's Museé Theatre: This house is doing a first-class business. The attractions are changed weekly.—Items: At the opening of the season last week at the Academy the manager, Frank Kirchmer, was called upon the stage during the performance of Two Old Cronies and presented by his friends with a handsome gold locket set with diamonds. Mr. Kirchmer has surrounded himself with a good staff of assistants.

MONTREAL.—Academy of Music: Pearl of Pekin opened 7 to a crowded house. The opera is magnificently staged, the scenery and costumes being beautiful and appropriate. The music is bright and catchy, but the libretto is silly and inclined to be tedious. Ed. Chapman did his best to extract humor from the part of Tyton, and his comic songs were well received. Darlington's Widow 14-19.—Theatre Royal: Dan McCarthy's Cruiskeen Lawn to jammed houses 7-12, people being turned away nightly notwithstanding a number of counter attractions. The play went with vim all through, and the thrilling situations were loudly applauded. The scenery and mechanical effects are excellent. Prof. H. J. Campbell's shadowgraphs are a feature of the performance. Dowling and Hasson 14-19.—Lyceum Opera House: Leonzo Brothers and their wonderful trained dogs in the thrilling border dramas, Belmonte, The Dog Spy, and May's Devotion.—Item: I had the pleasure of an introduction to W. F. Wolfe, who is to represent Messrs. Sparrow and Jacobs at the New Queen's Theatre, in this city. The work on this building is being rapidly pushed, the men working night and day.

BELLEVILLE.—New Opera House: This house is completed. Henry Jammadge has the management and will open the house with McKee Rankin in The Cattock.

WINNIPEG.—Princess Opera House: Boston Opera co. presented Bocaccio and Beggar Student to crowded houses week ending 5. Ermine 7-12.

AUSTRALIA.

SYDNEY.

JULY 12, 1891.—Sarah Bernhardt arrived in Sydney last Wednesday, July 8, and made her first appearance in this city at Her Majesty's Theatre on the same evening in La Dame aux Camelias before the largest house that ever assembled within Her Majesty's. Mme. Bernhardt also appeared in La Tosca and Fedora, and to-morrow evening, July 13, she will play Cleopatra. The sale of seats by an agency did not realize as much as in the colony of Victoria, the best seat in the dress circle only bringing £3 3s., other packed seats £2 12s. and £2, the remainder £1 5s. to £1 for first night.

George and William Rignold, during Mme. Bernhardt's season at Her Majesty's, are appearing at the Theatre Royal in Flying from Justice, a strong drama, and seem likely to fill the theatre during their short season of three weeks.

J. C. Williamson's company in Our Flat, at the Garrick, notwithstanding other attractions, are receiving excellent patronage. The piece is full of amusing situations. Anything in the farcical comedy line always draws packed houses in Sydney. The company includes Teddy Royce, Edwin Kelly and Laurence Cautley.

E. E. Rice's Evangeline at the Criterion is still drawing packed houses in all parts, and likely to until the end of the month, when it will give place to Dr. Bill, which proved a great success last December.

Sir Charles and Lady Hatte, assisted by Mme. Marian Burton and Mlle. Tillunger, gave their last grand concert at the Centennial Hall last Saturday. The house was crowded in all parts to suffocation.

MELBOURNE.

JULY 11, 1891.—Sarah Bernhardt closed her season of twenty-four nights at the Princess' to enormous business. She has drawn packed houses at both the evening and afternoon performances, and appeared in eight or ten different characters. During her season £12,000 in all was taken. She filed an engagement of six nights in Adelaide, and drew £4,000 there.

Ruy Blas and the Blase Roue, with Nellie Farren, Fred Leslie, Sylvia Grey and a host of others, comprising the London Gaiety company, is the bill at the Princess' Theatre. Considering the overflowing houses nightly, they are likely to occupy the boards for two or three months. The tariff is: dress circle, 5s. 6d.; reserved stalls, 4s.; stalls, 3s; amphitheatre, 1s.

At the Opera House Poor Jonathan did not turn up trumps for Clara Merivale, who had to pass through the Insolvency Court a few days since.

The MacMahon Brothers, in conjunction with Jennie Lee have been producing Run Wild at the Opera House with moderate results.

On Saturday next, July 18, the MacMahon Brothers will produce Neil Burgess' County Fair for the first time in Melbourne, in which Frank J. Currier and Sadie Stringham will make their first bow before a Melbourne audience. The County Fair, with its great race scene, should take well with Melbourne audiences.

Since J. F. Sheridan, with Fun on the Bristol, vacated the Theatre Royal the house has remained in darkness pending alterations, etc., prior to George Coppin taking the management of that house.

Friday night last at the Alexandria saw the closing night of The Trapper, a most successful piece in which Dr. W. F. Carver and his troupe of cowboys, Mexicans, Indians, and trained horses have taken part, assisted by Alfred and Lily Dampier and their excellent company.

After July 27 the Alexandria will close for alterations and decorations, etc. It will reopen Aug. 8 with Fannie Simonsen's New Grand Italian Opera company.

The whole strength of Brough and Boucicault's splendid comedy company have been treating playgoers to short revivals of six nights each of some of the most popular comedies, including The Magistrate, Caste, Diplomacy, etc., and notwithstanding very powerful counter attractions each night has seen our pretty little Bijou Theatre filled in all parts of the house.

In the way of other shows we have Frank Clark and his Folly company at the Gaiety, the famous Lynch Family of Bellringers and a good concert company at the Athenæum Hall; a burlesque and novelty company at both the Victoria and St. George's Hall, with such people as W. H. Speed, Tom Holland, W. J. Walsh, Fred. Davys, Georgie Devoe, and Nellie Arline, of banjo fame.

SYDNEY.

AUG. 10, 1891.—Rice's Evangeline closed at the Criterion week ending July 25. The season was most successful for all interested, extending over a period of thirty-five nights. Myra Kemble, ably supported by several members of the Brough Boucicault Comedy co., reappeared in Dr. Bill Aug. 1. The house was packed in all parts each night up to date.

Sarah Bernhardt's season of nineteen nights at Her Majesty's proved highly satisfactory, the receipts during that time exceeding those at the Princess' Theatre, Melbourne.

Honest Hearts and Willing Hands, with John L. Sullivan as the principal attraction, was presented July 30 at Her Majesty's, at increased prices, which was not responded to by the public. The management then went back to the old prices, but with no better results. Six, after a nine days' run, the piece was withdrawn, and replaced last evening by The Merry Wives of Windsor, with George and William Rignold in the cast.

During Sarah Bernhardt's season at Her Majesty's, the Rignolds appeared for a short season at the Theatre Royal in Flying from Justice to good business, the house being well filled each night, more especially in the cheaper portions. Sarah Bernhardt then moved to the Theatre Royal to finish her season in Sydney for nine nights, appearing in a round of characters, and finishing last Saturday night in La Dame aux Camelias to a bumper house. Madame Bernhardt, with her company, leave on Tuesday next, Aug. 11, for America. Her tour has been highly successful. This evening, Aug. 10, J. C. Williamson's Royal Comic Opera company will make their re-appearance, after their Brisbane season, appearing for the first time in this city in Faust and Pasquette's opera, The Old Guard.

Hiscock and Wilson's pretty Garrick Theatre was occupied up to week ending July 25 by J. C. Williamson's Our Flat company, which included Teddy Royce and Edwin Kelly and Laurence Cautley. The piece did not make a success, so Nita's First was substituted with better results.

On the night of Aug. 1 Ogden Nethersole, Charles Cartwright and a powerful company produced for the first time in Sydney A. W. Pinero's Profligate to an enormous house, and the same business continues nightly. This beautiful production is cast for a long run.

Haddon Chambers' The Idler is in rehearsal, and will most likely be revived at the Garrick when The Profligate has finished its run.

MELBOURNE.

AUG. 6.—Ruy Blas and the Blase Roue as performed by Nellie Farren, Fred Leslie and the members of the London Gaiety company, is still the lea[ding]

ing attraction at the Princess' Theatre. The piece has entered upon its seventh week and still hundreds are turned away nightly.

The County Fair has achieved a decided success in this city, more so than in the sister colony of New South Wales. It has entered upon its sixth week here and will remain until next Friday. On the following evening John L. Sullivan, Jack Ashton, Duncan B Harrison and his company will appear in Honest Hearts and Willing Hands.

At Brough and Boucicault's Bijou Theatre Dandy Dick gave place to a beautiful piece entitled Peril, produced for the first time under that name in this city and in which Mrs. Brough and G. S. Titheridge made a decided hit.

Alfred Dampier has vacated the Alexandria Theatre, and is now touring the provinces with his company.

Last Saturday Madame Fanny Simonsen's Italian opera company made their first appearance in Melbourne in Il Trovatore.

The Theatre Royal, after being thoroughly renovated, etc., reopened its doors some three weeks since and introduced Laura Villiers and a large company, imported direct from Europe by the lessees, The Australian Theatrical Management Company, Limited. Their first appearance was made in The Dancing Girl, which did not prove at all attractive during the first week, but now it is drawing much better.

W. A. R.

DATES AHEAD.

Managers and agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: New Albany, Ind., Sept. 12, Frankfort, Ky., 14, Lexington 15, Knoxville, Tenn., 17.

A SOCIAL SESSION: Coldwater, Mich., Sept. 15, Albion 16, Lansing 17, Charlotte 18, Battle Creek 19, Kalamazoo 20-21, Fort Wayne, Ind., 22, Huntington 23, Crawfordsville 24, Danville, Ill., 25, Lincoln 26, Springfield 28, Jacksonville 29, Quincy 30.

ATKINSON-LEVISON: So. Bend, Ind., Sept. 14.

A. W. FREMONT: St. Louis, Mo., Sept. 14-19.

AFTER DARK: Springfield, Mass., Sept. 14, Lawrence 15-16, Concord, N. H., 21, 22, Portland, Me., 23, 24, Bangor 25, 26.

ALVIN JOSLIN: Ottawa, Ont., Sept. 17, Kingston 18, Belleville 19, Peterboro 19, Lindsay 19, Toronto 21-26.

ATKINSON JOLLITIES: Indiana, Pa., Sept. 19.

ALEXANDER SALVINI: Chicago, Ill., Sept. 14-19.

ALLEN TWENTY YEARS: Pekin, Ill., Sept. 21, Bradwood 18, Pullman 19, Kankakee 21, La Salle 22, Bluffton, Ind., 23, Dayton, O., 24-26.

ALMA HEARN: Rockwood, Tenn., Sept. 14-19.

ARTHUR C. SHOMAN: Westfield, Pa., Sept. 14-19.

ABRAHAM LINCOLN: Chicago, Ill., Sept. 13-27.

ALABAMA: Chicago, Ill., Sept. 7-19, Cincinnati, O., 21-26, St. Louis, Mo., 28-Oct. 3.

AUNT BRIDGET'S BABY: New York city Sept. 14-19, Harlem 21-26, Youngstown, O., 27, Sandusky 29, Toledo.

A HIGH ROLLER: Washington, D. C., Sept. 14-19.

ALL THE COMFORTS OF HOME: Jersey City, N. J., Sept. 14-19, Providence, R. I., 21-26, Brooklyn, E. D., 28-Oct. 3.

ALLA HEYWOOD: Wilmington, O., Sept. 15, Wellston 16, Jackson 17, Athens 18, Pomeroy 19, Logan 21, Nelsonville 22, Marietta 23, Parkersburg, W. Va., 24, Cambridge, O., 25, Barnesville 26.

ANNIE MITCHELL: Fort Plain, N. Y., Sept. 14-19.

A FAIR REBEL: Baltimore, Md., Sept. 14-19, Pittsburg, Pa., 21-26, New Castle 28, Warren 29, Youngstown 30, Altoona, Pa., Oct. 1, Trenton, N. J., 2, Wilmington, Del., 3.

ASLEEP AND AWAKE: Philadelphia, Pa., Sept. 14-19.

ANNIE WARD THEY: Boston, Mass., Sept. 14-19, Bangor, Me., 21, 22, Lewiston 23, 24, Portland 25, 26, Amesbury, Mass., 28, Haverhill 29, Lawrence 30-Oct. 1, Lowell 2, 3.

A TURKISH BATH: Oakland, Cal., Sept. 18, 19, San Francisco 21-26.

ACNES HERNDON: Troy, N. Y., Sept. 15, 16, Albany 17-19, Toronto, Ont., 21-26, Syracuse, N. Y., 28-30, Rochester Oct. 1-3.

BEBEE, BARCOUR: Oklahoma City, Ind. Ter., Sept. 14-16, Guthrie 17-19, Hutchinson, Kans., 21-26, Wichita 28-30.

BLUE JEANS: Boston, Mass., Sept. 7-19.

BOBBY GAYLOR: Americus, Ga., Sept. 15, Montgomery, Ala., 16, Pensacola, Fla., 17, Mobile, Ala., 18, 19, New Orleans, La., 20-26.

BUNCH OF KEYS: Salem, O., Sept. 15, Steubenville 16, Bellaire 17, Christiansville 18, Mt. Vernon 19, Cincinnati 20-26.

BOTTOM OF THE SEA: Brooklyn, N. Y., Sept. 14-19, Richmond, Va., 21, 22, Lynchburg 23, Norfolk 24, Roanoke 25, Knoxville, Tenn., 26, Chattanooga 28, Rome, Ga., 29, Atlanta 30-Oct. 1, Birmingham, Ala., 2, 3.

BILL NYE COMEDY: New Haven, Conn., Sept. 16-17.

BLACK THORN: Winsted, Conn., Sept. 15, Rondout, N. Y., 16, Catskill 17, Mechanicsville 18, Cohoes 19, Fort Plains 21, Little Falls 22, Ilion 23, Oneida 24, Fulton 25, Norwich 26.

BALDWIN COMEDY: Flint, Mich., Sept. 14-19, Jackson 21-26.

BREEZY TIME: Beaumont, Tex., Sept. 15, Galveston 16, Houston 17, San Antonio 18, 19.

BAKER COMEDY: Walker, Mo., Sept. 15-17, Lockwood 17-19.

BIRDS OF A FEATHER: Philadelphia, Pa., Sept. 14-19.

BELLE STEVENSON: Lowville, N. Y., Sept. 14-19.

CARROLL JOHNSON: Knoxville, Tenn., Sept. 14, Chattanooga 16, 17, Memphis 18, 19.

CLEMENCEAU CASE: Washington, D. C., Sept. 14-19.

CHICAGO COMEDY: Hampton, Ia., Sept. 14-19.

CANUCK: St. Louis, Mo., Sept. 13-19.

CHEEK (SAMMONS'): St. Joseph, Mo., Sept. 18-19.

CLARA MORRIS: New York city Sept. 21-26.

CHARLES T. ELLIS: Willimantic, Conn., Sept. 15, New Britain 16, Waterbury 17, Birmingham 18, Meriden 19, Bristol 21, Wallingford 22, Hartford 23, 24 Sing Sing, N. Y., 25, Yonkers 26, Brooklyn 28-Oct. 3.

CHARITY BALL: New Bedford, Mass., Sept. 15, Brockton 16, Lynn 17, Waltham 18, Springfield 19, Hartford, Conn., 20, 21, Stamford 22, Albany, N. Y., 23-26.

COLD DAY: Johnstown, Pa., Sept. 17, Kittanning 18, Tarentum 21, Indiana 22, Braddock 23, Greensburg 24, Scottsdale 25, Uniontown 26.

COUNTY FAIR: Columbus, O., Sept. 14-19, Urbana 21, Springfield 22, Dayton 23.

CLAIRE PATEE: Leavenworth, Kans., Sept. 17, St. Joseph, Mo., 18, 19, Omaha, Neb., 20-26.

CLARENCE HUGHES: Hightstown, N. J., Sept. 17-19, Trenton 21-26, New Bedford, Mass., 28-Oct. 3.

CORNER GROCERY: Marysville, Cal., Sept. 15, Woodland 16, Sacramento 17, Santa Rosa 18, Petaluma 19.

CORA TANNER: Newark, N. J., Sept. 14-19.

CHARLOTTE THOMPSON: Oil City, Pa., Sept. 14, Butler 15, New Castle 16, Toledo, O., 17, 18, Fort Wayne, Ind., 21, Richmond 22, Frankfort, Ky., 23, Henderson 24, Paducah 25, Jackson, Tenn., 26, Memphis, Tenn., 28-30.

CHAS. A. GARDNER: Wheeling, W. Va., Sept. 15, Washington, Pa., 16, McKeesport 17, Cumberland, Md., 18, Hagerstown 19, Baltimore 21-26, York, Pa., 28, Lancaster 29, Allentown 30-Oct. 1, Pottsville 2, Reading 3.

CUSTER: Fleming): Chicago, Sept. Ill., 14-19.

CRUICKSON LAWN: Toronto, Ont., Sept. 14-19, Pittsburg, Pa., 21-26, Cincinnati, O., 28-Oct. 3.

CITY DIRECTORY: Elmira, N. Y., Sept. 24.

CITY DIRECTORY: St. Paul, Minn., Sept. 14-19, Minneapolis 21-26.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7-indefinite.

COUNTY FAIR: Milwaukee, Wis., Sept. 14-19, Rockford, Ill., 21, Englewood 22, Bloomington 23, Galesburg 24, Peoria 25.

DOWN ON THE FARM: Wilmington, Del., Sept. 14-19.

DORA WILEY: Augusta, Me., Sept. 15, 16, Brunswick 17, Gardiner 18, Newport 19, Houlton 21, St. John, N. B., 22-24.

DEAR IRISH BOY: Louisville, Ky., Sept. 14-19, Philadelphia, Pa., 21-Oct. 3.

DANIEL ROSS: Danbury, Conn., Sept. 15, Stamford 16, New Haven 17-19, Meriden 21, Middletown 22, Mystic 23, Westerly, R. I., 24, Bristol 25, Fall River, Mass., 26, Newport, R. I., 27, No. Attleboro, Mass., 28, So. Framingham 29, Waltham Oct. 1, Lawrence 2, Manchester 3.

DEVIL'S MINE: Chicago, Ill., Sept. 6-19, Danville 21, Frankfort, Ind., 22, Marion 23, Muncie 24, Dayton, O., 25, Canton 26, New Castle, Pa., 28, Rochester, 29, Alliance, O., 30, Massillon Oct. 1.

DARLINGTON'S WIDOW: Montreal, P. Q., Sept. 14-19, New York city 21-26.

DANIEL SULLY: Newark, N. J., Sept. 14-19.

DOWLING, HUSSON: Montreal, P. Q., Sept. 14-19, Albany, N. Y., 21-24, Syracuse 24-26, Philadelphia, Pa., 28-Oct. 3.

DEVIL'S AUCTION: Petersburg, Va., Sept. 15, Lynchburg 16, Roanoke 17, Chattanooga, Tenn., 21.

DARK SECRET: Denver, Col., Sept. 14-19.

DEVIL'S EDITOR: Cleveland, O., Sept. 11-19, Toledo 21, 22, Lafayette, Ind., 24, Terre Haute 25, Decatur 26, St. Louis, Mo., 27-Oct. 3.

DR. BILL: Toronto, Ont., Sept. 14-19, Detroit, Mich., 21-24, Bay City 24, East Saginaw 25, St. Paul, Minn., 27-29.

DOWN THE SLOPE: Manitowoc, Wis., Sept. 15, Waukesha 16, Watertown 17, Ripon 18, Fond du Lac 19, Appleton 20, Minneapolis, Minn., 27-Oct. 3.

DIXIE COMEDY: Anderson, Ind., Sept. 14-19.

EDDIE ELLISER: Binghampton, N. Y., Sept. 15, Elmira 16, Jamestown 17, Meadville, Pa., 18, Oil City 19, Pittsburg 21-26, Butler 28, Uniontown 29, Greensburg 30, McKeesport Oct. 1, Altoona 2, Harrisburg 3.

EDWARD HARRIGAN: New York city Sept. 14-indefinite.

EUNICE GOODRICH: Alton, Ill., Sept. 14-19, Jacksonville 21-26.

E. H. SOTHERN: New York city Aug. 24-indefinite.

ELECTRIC SPARK: Indiana, Pa., Sept. 14, Blairsville 15, Saltsburg 17, Latrobe 18, McKeesport 19, Washington 21, Cannonsburg 22, Kittanning 23, Reynoldsville 24, Dubois 25, Punxsutawney 26.

EVA MOUNTFORD: New York city, Sept. 14-19.

E. S. WILLARD: Philadelphia, Pa., Sept. 14-19.

EVANGELINE: Meriden, Conn., Sept. 15, Norwich 16, Hartford 17, Bridgeport 18, New Haven 19, Philadelphia, Pa., 21-27.

EVANS AND HOEY: Detroit, Mich., Sept. 17-19.

EIGHT BELLS: New York city, Sept. 7-26.

FREDERICK PAULDING: New York city Sept. 7-19.

FABIO ROMANI: Philadelphia, Pa., Sept. 14-19, New York city 21-26, Baltimore, Md., 28-Oct. 3.

FIRE PATROL: New York city Sept. 14-19, Buffalo, N. Y., 21-26.

FORD COMEDY: Baltimore, Md., Sept. 14-19, Petersburg, Va., 21, Danville 22, Lynchburg 23, Staunton 24.

FREDERICK WARDE: Minneapolis, Minn., Sept. 14-19.

FAST MAIL (No. 2): Nebraska City, Neb., Sept. 17, St. Joseph, Mo., 18, Atchison, Kans., 19, Topeka 19, Leavenworth 19, Sedalia, Mo., 21, Nevada 22, Fort Scott, Kans., 23, Parsons 24, Pittsburg 25, Joplin, Mo., 26, Carthage 27, Springfield 28, Fort Smith, Ark., 29.

FLOY CALDWELL: Saratoga Springs, N. Y., Sept. 14-19, Carbondale, Pa., 21-26.

FAT MEN'S CLUB: Philadelphia, Pa., Sept. 14-19.

FROST AND FANSHAWE: Port Henry, N. Y., Sept. 14-19.

FRIVOLITY: Cedar Rapids, Ia., Sept. 17, Des Moines 18, 19.

FRANCES A. REDDING: Ontario, N. Y., Sept. 14-19.

FANTASMA (Hanlon's): Milwaukee, Wis., Sept. 14-19, St. Louis, Mo., 20-26.

FRANK DANIELS: Memphis, Tenn., Sept. 15, 16, Jackson, Miss., 17, Paducah, Ky., 18, Cairo, Ill., 19.

FANNY DAVENPORT: St. Louis, Mo., Sept. 21-26, Denver, Col., 28-Oct. 3.

FRANK MAYO: Hornellsville, N. Y., Sept. 15, Ocean 16, Warren, Pa., 17, Titusville 18, Franklin 19, Oil City 21, Meadville 22, Corry 23, Niagara Falls, N. Y., 24, Albion 25, 26, Auburn 28, Canandaigua 29, Penn Yan Oct. 2, Norwich 3.

FAST MAIL (No. 1): Logansport, Ind., Sept. 16, Lafayette 17, Terre Haute 18, Vincennes 19.

GOWONGO MOHAWK: Harlem, N. Y., Sept. 14-19.

GILMORE, GORDON AND GILMORE: Alliance, O., Sept. 14-19, Bowling Green 21-26.

GRAY AND STEPHENS: Cincinnati, O., Sept. 14-19.

GERMAN LILLIPUTIANS: New York city Sept. 4-Oct. 3.

GERTIE EWING: Keosauqua, Ia., Sept. 14-19.

GLOBE THEATRE (No. 2): Vinton, Ia., Sept. 14-19.

GRIMES' CELLAR DOOR: Bristol, Conn., Sept. 15, Meriden 16, Danbury 17, So. Norwalk 18, Port Chester, N. Y., 19, New Brunswick, N. J., 21, Easton, Pa., 22, Allentown 23, Reading 24, Wilkesbarre 25, Scranton 26.

GEORGE MARION: Buffalo, N. Y., Sept. 14-17, Rochester 17-19.

GLOBE THEATRE (No. 1): Muscatine, Ia., Sept. 14-19.

GEORGE C. STALEY: Chicago, Ill., Sept. 14-19, Springfield 21, Bloomington 22, Streator 23, Ottawa 24, Rock Island 25, Davenport, Ia., 26, Clinton 28, La Salle, Ill., 29, Peoria 30, Sedalia, Mo., Oct. 2.

HETTIE BERNARD-CHASE: Duluth, Minn., Sept. 15, 16, Stillwater 17, Chippewa Falls, Wis., 18, Eau Claire 19, Dubuque, Ia., 21, Cedar Rapids 22, Oskaloosa 23-25.

HOLD IN THE GROUND: Harlem, N. Y., Sept. 14-19, New York city 21-26, Boston Mass., 28-Oct. 3.

HOSS AND HOSS: Louisville, Ky., Sept. 14-19, Columbus, O., 20-26, St. Louis, Mo., 27-Oct. 3.

HELD BY THE ENEMY: Brooklyn, N. Y., Sept. 14-19, Washington, D. C., 21-26.

HUNT VAN ETTEN: Mount Ayer, Ia., Sept. 14-19.

HUNTLEY COMEDY: Owensboro, Ky., Sept. 14-19.

HEARTS OF NEW YORK: Washington, D. C., Sept. 14-19, Washington, Del., 21-23, Altoona, Pa., 24, Johnstown 25, McKeesport 26, Pittsburg 28-Oct. 3.

HENSHAW TEN BROECK: Poughkeepsie, N. Y., Sept. 15, Newburg 16, Sing Sing 17, Yonkers 18, Trenton, N. J., 19, Bristol, R. I., 21, Newport 22, Milford, Mass., 23, Lawrence 24, Lowell 25, 26.

HANDS ACROSS THE SEA: Orange, Mass., Sept. 15.

HENRY E. DIXEY: New York city Sept. 5-indefinite.

HENRY CHANFRAU: Philadelphia, Pa., Sept. 14-19, Lebanon 21, Ashland 22, Nanticoke 23, Mauch Chunk 24, Susquehanna 25, Binghamton, N. Y., 26.

HARDIE AND VON LEER: Carlisle, Sept., Sept. 14-19, Duluth, Ire., 21-26.

HEGEMANN'S COMEDY: Piper City, Ill., Sept. 14-19.

IDA VAN CORTLAND: Orillia, Ont., Sept. 17, Barry 18, Collingwood 19, 21, Guelph 23, London 22-27, Petrolia 28, Chatham 29-Oct. 3.

IRISH CORPORAL: Washington, D. C., Sept. 14-19.

IVY LEAF: Buffalo, N. Y., Sept. 14-19.

IRISH HONOR: Chatham, Ont., Sept. 17, 18, Sarnia 19, Port Huron, Mich., 21, Petrolia, Ont., 22.

IRENE KENT: York, Pa., Sept. 15, Middletown 16, Hanover 17, Pottstown 18, Danville 19, Berwick 20, Shamokin 22, Hazleton 23, East Stroudsburg 24, Pottsville 25, Pittston 26, Luzerne 28, Wilkesbarre 29, Scranton 30, Honesdale Oct. 1, Carbondale 2, Binghamton, N. Y., 3.

IRISH VISITORS: Louisville, Ky., Sept. 14-19.

JOHN DILLON: Topeka, Kans., Sept. 14-19.

JOSEPH HAWORTH: Chicago, Ill., Sept. 14-19, Cleveland, O., 21-26.

JARBEAU COMEDY: Toledo, O., Sept. 14-19, Akron 21, Mansfield 22, Alliance 23, Massillon 24, Janesville 25, Springfield 26, Sidney 28, Muncie, Ind., 29, Laporte Oct. 1, South Bend 2-3.

JAMES REILLY: Cincinnati, O., Sept. 13-19, Columbus, Ind., 21, Connersville 22, Anderson 23, Elwood 24, Kokomo 25, Logansport 26, Chicago, Ill., 27-Oct. 3.

JAMES O'NEILL: New Britain, Conn., Sept. 15, Springfield, Mass., 17, New London, Conn., 17.

JESSIE MILLS: Trenton, Ont., Sept. 15-19.

JANE: New York city Aug. 17-indefinite.

JIM THE WESTERNER: Fredericksburg, Va., Sept. 15, Norfolk 16, Suffolk 17, Richmond 18, 19.

JENNIE HOLMAN: Mexico, Mo., Sept. 15, St. Charles 16-26, East St. Louis, Ill., 27-29.

JULIA MARLOWE: Philadelphia, Pa., Sept. 14-Oct. 3.

JUSTIN ADAMS: Gorham, N. H., Sept. 15, Berlin Falls 16, Lancaster 17, Woodsville 18, Plymouth 19.

L. K. EMMETT: Rock Island, Ill., Sept. 21, Dubuque, Ia., 22, Des Moines 23, Sioux City 25, 26, Council Bluffs 27, Fremont, Neb., 28, Lincoln 29, Omaha 30-Oct. 1, Kansas City, Mo., 2-Oct. 3.

JOSHUA SPRAKINS: Frankfort, Pa., Sept. 21, Millville, N. J., 22, Vineland 23, Atlantic City 24, Bridgeton 25, Salem 26, Burlington 28.

KNOTTY AFFAIR: Brooklyn, N. Y., Sept. 14-19.

KETTE KINGDON: Carbondale, Pa., Sept. 14-19.

KENNEDY: Trenton, N. J., Sept. 21-26.

KATIE CASTLETON: Santa Barbara, Cal., Sept. 15, San Bernardino 16, Visalia 17, Marysville 18, Portland, Ore., 21-26.

KATIE EMMETT: Des Moines, Ia., Sept. 14-19, Minneapolis, Minn., 21-26, Cedar Rapids 27, Dubuque 28, St. Paul, Minn., 29-Oct. 3, Minneapolis 27 Oct. 3.

KLONDYKE: Paterson, N. J., Sept. 14-19, Holyoke 21-23, Boston, Mass., 24-26.

KEITH'S FORTUNES: St. Louis, Mo., Sept. 14-19.

KIRK ARMSTRONG: Lansing, Mich., Sept. 15-17, Grand Rapids 17-19.

KEEP IT DARK: Savannah, Ga., Sept. 15, Macon 16, Americus 17, Eufaula, Ala., 18, Columbus, Ga., 19.

KATE MORTIMER: Dayton, Tenn., Sept. 14-19, Dalton, Ga., 21-26, Fayetteville, Tenn., 28 Oct. 3.

LOTTIE WILLIAMS: Danville, Pa., Sept. 15, Williamsport 16, Sunbury 17, York 18, Columbia 19, Philadelphia 21-26, Bridgeton, N. J., 28, Salem 29, Millville 30-Oct. 1, Atlantic City 2, Asbury Park 3, Sing Sing, N. Y., 5.

LIGHTS AND SHADOWS: Philadelphia, Pa., Sept. 14-19.

LEWIS MORRISON: Virginia City, Nev., Sept. 15, Salt Lake City, Utah, 17, 18, Ogden 19, Denver, Col., 21-26, Leadville 28, Aspen 29, Salida 30, Colorado Springs Oct. 1, Trinidad 2, 3.

LITTLE GOLDIE: Lansing, Mich., Sept. 15, Flint 16, Bay City 17, East Saginaw 18, 19, Grand Rapids 21-26, Ionia 28, St. Louis 29, Big Rapids 30, Manistee Oct. 1, Muskegon 2, Grand Harbor 3.

LYCEUM THEATRE (Frohman's): Chicago, Ill., Sept. 7-Oct. 3.

LIMITED MAIL: Detroit, Mich., Sept. 14-19, Chicago, Ill., 20-Oct. 3.

LILLIAN KENNEDY: Montpelier, Vt., Sept. 16, Barre 17, Concord, N. H., 18, Keene 19, Rochester 21, Great Falls 22, Portsmouth 23, Amesbury, Mass., 24, Newburyport 25, Haverhill 26, Exeter, N. H., 28, Nashua 29, Gardner, Mass., 30.

LILLIAN LEWIS: Birmingham, Ala., Sept. 15, Anniston 16, Atlanta, Ga., 18, 19.

LYCEUM THEATRE (Sharpley's): Kirksville, Mo., Sept. 14-19.

LYCEUM THEATRE (Burton's): Osborn, Kans., Sept. 14-19.

LITTLE NUGGET: Wooster, O., Sept. 16, Akron 17, Canton 18, Youngstown 19, Jamestown, Pa., 21, Mercer 22, New Castle 23, Beaver Falls 24, East Liverpool, O., 25, Steubenville 26.

LOST IN NEW YORK: Grand Rapids, Mich., Sept. 14-19, Chicago, Ill., 20-Oct. 10.

LATER ON: Cincinnati, O., Sept. 14-19, Cleveland 21-26, Chicago, Ill., 28-Oct. 3.

LITTLE TRIXIE (Robbins'): Belvidere, Ill., Sept. 15, Sycamore 16, Ottawa 17, Kankakee 18.

LITTLE LORD FAUNTLEROY: Middletown, O., Sept. 15, Marion, Ind., 16, Fort Wayne 17, Englewood, Ill., 18, Milwaukee, Wis., 20-26.

MUGGS' LANDING: (No. 1): Tarrytown, N. Y., Sept. 14, Rockaway, N. J., 16, Chester, Pa., 17, Wilmington, Del., 18, 19, Lancaster, Pa., 21.

MR. POTTER OF TEXAS: Albany, N. Y., Sept. 16, Elmira 17, Youngstown, O., 18, Dayton 19, Indianapolis, Ind., 21-26, Cleveland, O., 28-Oct. 3.

MAE LYON: Bloomington, Ind., Sept. 14-15, Anderson 16-17, Muncie 18, Portland 19, Winchester 21, Richmond 22, Connersville 23, Shelbyville 24, Franklin 25, Seymour 26, Columbus 28, Madison 29, Vincennes 30, Mt. Carmel Oct. 1, Princeton 2, Evansville 3.

MIDNIGHT BELL: Pueblo, Col., Sept. 15, Ogden, Utah, 17, 18.

MR. WILKINSON'S WIDOWS: Elgin, Ill., Sept. 15, Sycamore 16, Rockford 17, Peoria 18, Bloomington 19, Galesburg 21, Cedar Rapids, Ia., 22, Marshalltown 23, Des Moines 24, 25, Council Bluffs 26, Sioux City 28, Lincoln, Neb., 29, St. Joseph, Mo., Oct. 1, Leavenworth, Kas., 2, Topeka 3.

MACKINLEY COMEDY: Kansas City, Mo., Sept. 13-19.

MONEY MAD: Philadelphia, Pa., Sept. 14-19, Reading 21, 22, Scranton 23, Rochester, N. Y., 24-26.

MARIE HUBERT FROHMAN: Fall River, Mass., Sept. 14, 15, Newport, R. I., 17, Salem, Mass., 18, Marlboro 19, Taunton 21, Haverhill 22, Clinton 23, Waltham 24, So. Framingham 25, Woonsocket, R. I., 26, Philadelphia, Pa., 28-Oct. 3.

MATTIE VICKERS: Pekin, Ill., Sept. 15, Louisiana, Mo., 16, Quincy, Ill., 17, Hannibal, Mo., 18, Keokuk, Ia., 19.

MARIE BALDWIN: Sharon, Pa., Sept. 15, 16.

MAGGIE MILLER: Chicago, Ill., Sept. 14-19.

MARLIN GOLDEN: Beatrice, Neb., Sept. 14-17, Pawnee 18, Wymore 19.

MEN AND WOMEN: Cincinnati, O., Sept. 14-19, New York city 21-26, Boston, Mass., indefinite.

MINNIE SEWARD: Cory, Pa., Sept. 14-19.

MR. WILKINSON'S WIDOWS: New York city Aug. 24-indefinite.

MARIE WAINWRIGHT: New York city Sept. 7-indefinite.

MINNA GALE: Detroit, Mich., Sept. 14-19, Chicago, Ill., 21-Oct.

MY JACK (Walter Sanford's): Providence, R. I., Sept. 14-19.

MCCARTHY'S MISHAPS: Anniston, Ala., Sept. 14, Rome, Ga., 16, Knoxville, Tenn., 17, Chattanooga 18, 19, New Orleans, La., 20-26.

MAUDE GRANGER: New York city Sept. 14-19.

MADAME JANAUSCHEK: Bellows Falls, Vt., Sept. 14, Westfield, Mass., 16, Worcester 17, Hartford, Conn., 18, 19, New Haven 21, 22, Bridgeport 23, 24, Troy, N. Y., 25, 26, Paterson, N. J., 28, 29, Orange 30, Plainfield Oct. 1, Burlington 2, Lancaster, Pa., 3.

MEN AND WOMEN: Duluth, Minn., Sept. 15, 16, Superior, Wis., 17, La Crosse 18, Dubuque, Ia., 19, Davenport, 21, Omaha, Neb., 22-23, Council Bluffs, Ia., 24, Sioux City, 25, 26, Lincoln, Neb., 28, Marshalltown, Ia., 29, Cedar Rapids 30, Des Moines, Oct. 1, 2, Burlington 3.

MIDNIGHT ALARM (Pearson's): Rochester, N. Y., Sept. 14-19, Erie 21, Ithaca 22, Carbondale, Pa., 23, Towanda 24, Allentown 25, Wilkesbarre 26, Hazelton 28, Reading 29.

MYLES FADIE: Syracuse, N. Y., Sept. 14-16, Ocean 17, Frankfort 18, Canastota 19, Norwich 21, Cortland 22, Homer 23, Elmira 24, Corning 25, Ithaca 26.

MASTER AND MAN: Omaha, Neb., Sept. 14-19, Boone, Ia., 17, Davenport 18, Rockford, Ill., 19, Chicago 21-26, Anderson, Ind., 28, Lima, O., 29, Mansfield 30, Youngstown Oct. 1, Warren, Pa., 2, Bradford 3.

MARGARET MATHER: Portland, Me., Sept. 14, Bangor 15, 17, Lewiston 18, Biddeford 19, Lancaster, N. H., 21, Lawrence, Mass., 22, Salem 23, Taunton 24, New Bedford 25.

MIDNIGHT ALARM: Thompsonville, Addison, N. Y., Sept. 14, Roscoe, Pa., 15, Monticello 17, Jersey Shore 18, 19, Williamstown 21, Lykens 22, Middletown 23, Carlisle 24, Chambersburg 25, Waynesboro 26, Hagerstown, Md., 28, Martinsburg, W. Va., 29, Frederick, Md., 30.

MILTON NOBLES: Baldwinsville, N. Y., Sept. 15, Scranton, Pa., 16, Wilkesbarre 17, Hazleton 18, Reading 19.

MCKENNA'S FLIRTATION: Detroit, Mich., Sept. 14-17, Flint 18, Bay City 19, Madison 20, Muskegon 22, Cheboygan 23, Oshkosh, Wis., 24, 25, Ashland 26, Duluth, Minn., 28, 29, West Superior, Wis., 30.

NAT C. GOODWIN: San Francisco, Cal., Aug. 31-Sept. 12, Los Angeles 21-26, Fresno 28, Sacramento 29, 30, Portland, Ore., 2-Oct. 3.

NEGRO: New York city Aug. 31-indefinite.

NATURAL GAS: Chicago, Ill., Sept. 14-19.

N. S. WOOD: New York city Sept. 14-19.

NEW YORK THEATRE (Griffith's): Beloit, Wis., Sept. 14-19, Dubuque, Ia., 21-26.

NOSS JOLLITIES: Marinette, Wis., Sept. 15, Menominee, Mich., 16, Oconto, Wis., 17, Antigo 18, New London 19, Merrill 21, 22, Wausau 23, Chippewa Falls 24, New Richmond 25, La Sener, Minn., 26, St. Peter 27, Waseca 28, Mankato 29.

NELLIE MCHENRY: Cincinnati, O., Sept. 14-19, Paducah, Ky., 21, Cairo, Ill., 22, Jackson, Tenn., 23, Memphis 24-26, Louisville, Ky., 28-Oct. 3.

NATIONAL THEATRE: Peru, Ind., Sept. 14-19.

NEW YORK THEATRE (Hunt's): East Liverpool, O., Sept. 14-19.

ONE OF THE FINEST: So. Framingham, Mass., Sept. 15, Marlboro 16, Clinton 17, Fitchburg 18, Leominster 19, Nashua, N. H., 21, Manchester 22, Concord 23, Laconia 24, St. Johnsbury, Vt., 25, Sherbrooke, Que., 26.

O'FLYNN IS MAYOR: Lansford, Pa., Sept. 14, Shenandoah 16, Mt. Carmel 17, Harrisburg 18, Carlisle 19, Lykens 21, Lewisburg 22, Clearfield 23, Hollidaysburg 24.

OLIVER D. BOSTOCK: Yonkers, N. Y., Sept. 15, Kingston 16, Poughkeepsie 17, Atlantic City, N. J., 21, Elizabeth 22, Asbury Park 23, Long Branch 24, Red Bank 25, Trenton 26, Pittsburg, Pa., 28-Oct. 3.

OUR GERMAN WARD: Shelbyville, Ill., Sept. 14-15, Old Home-Teads: Boston, Mass., Sept. 14-indefinite.

OH, WHAT A NIGHT: Elwood, Ind., Sept. 15, Bluffton 16, Kokomo 17, Marion 18, Anderson 19, Muncie 21, Danville 22, Adrian, Mich., 23, Lansing 24, Battle Creek 25.

OLIVER PROCTER: Buffalo, N. Y., Sept. 14-19.

OLIVER WREN: Uxbridge, Mass., Sept. 14, Whitinsville 15, Farnamsville 16, West Boylston 17, Sudbury 18, Danvers 21, Topsfield 22, Georgetown 23, Hamilton, N. H., 24, No. Berwick, Me., 25, Kennebunk 26, Freeport 27, Brunswick 28, Waterville 29, Kennebec 30.

OLE OLSON: Chicago, Ill., Sept. 14.

OLD WIDOW'S NEIGHBORS: Pittsburg, Pa., Sept. 14-19, Buffalo, N. Y., 21-23, Cleveland, O., 24-26, Detroit, Mich., 28-30.

ONE OF THE BRAVEST: Chicago, Ill., Sept. 14-Oct. 3.

OLD HOMESTEAD: Rochester, N. Y., Sept. 14-16, Lyons 17, Canandaigua 18, Elmira 19, Hornellsville 21, Olean 22, Jamestown 23, Bradford, Pa., 24, Erie 25, 26, Warren 28, Titusville 29, Oil City 30, Meadville Oct. 1, New Castle 2, Warren, O., 3.

OUR MAJESTY: Chicago, N. Y., Sept. 14-19.

PECK'S BAD BOY: Brooklyn, N. Y., Sept. 14-19.

PAIR OF JACKS: Louisville, Ky., Sept. 14-19, Cincinnati, O., 21-26, Columbus 28, 29, Akron 30, Alliance 31, Coshocton Oct. 1.

PATTI ROSA: Omaha, Neb., Sept. 14-16, Fremont 17, Grand Island 18, Kearney 19, Hastings 21, Atchison, Kans., 22, Lawrence 23, Leavenworth 24, St. Joseph, Mo., 25-27.

PETE BAKER: Dayton, O., Sept. 14-19, Indianapolis, Ind., 21-26.

PAYTON COMEDY: Carthage, Mo., Sept. 14-19.

PAY TRAIN: Fort Smith, Ark., Sept. 14, Little Rock 15, Hot Springs 17, Marshall, Tex., 18, Palestine 19, Houston 21, 22, Galveston 23, 24.

PAUL KAUVAR: Lawrence, Mass., Sept. 14, Clinton 15, Webster 17, Lowell 18, 19, New London, Conn., 21, Putnam 22, New Haven 23, Bridgeport 24, Danbury 25, Norwich 26, New York city 28-Oct. 3.

PULSE OF NEW YORK: Brooklyn, E. D., Sept. 14-19.

PEARL EYTINGE: Scranton, Pa., Sept. 16, Elmira, N. Y., 17.

PAIR OF TRAMPS: Hanover, Pa., Sept. 16, Lancaster 17.

POWER OF THE PRESS: Boston, Mass., Sept. 7-26.

PRIVATE SECRETARY: Greenville, S. C., Sept. 14, Atlanta, Ga., 15, 17, Athens 18, Augusta 19.

PAT ROONEY: Laconia, N. H., Sept. 15, Manchester 16, Exeter 17, So. Framingham, Mass., 18.

R. D. MACLEAN-MARIE PRESCOTT: Crawfordsville, Ind., Sept. 14, Danville, Ill., 15, Springfield 17, Decatur 18, Burlington, Ia., 19, Ossaloosa 21, Ottumwa 22, Keokuk 23, Hannibal, Mo., 25, Sedalia 26, Lawrence, Kans., 28, Topeka 29, 30, Fort Scott, Oct. 1, Springfield, Mo., 2-3.

R. H. BAIRD: Canton, N. Y., Sept. 14-19.

ROSE O'DOONE: Greencastle, Ind., Sept. 17, Brazil 18, Paris, Ill., 19, Marion 21, Urbana 22.

RILEY COMEDY: St. Marys, O., Sept. 15, Limaville 19, Rochester 21, New York city Aug. 31-Oct. 17.

ROLAND REED: New York city Aug. 31-Oct. 17.

RICHARD MANSFIELD: New York city July 20-indefinite.

ROBERT DOWNING: Marietta, O., Sept. 15, Portsmouth 16, Chillicothe 17, Bowling Green 18, Fremont 19, Detroit, Mich., 21-26.

RILEY DRAMATIC: Fairmont, Ind., Sept. 14-16, Crosbey 21-26.

ROBERT B. MANTELL: Johnstown, N. Y., Sept. 15, Utica 16, Syracuse 17-19.

ROSINA VOKES: Rochester, N. Y., Sept. 21-26, Lockport 28, Buffalo Oct. 3.

RUNAWAY WIFE: Pittsburg, Pa., Sept. 14-19, Louisville, Ky., 21-26, St. Louis, Mo., 27-Oct. 3.

ROSE COGHLAN: Philadelphia, Pa., Sept. 14-19.

RICHARD MORRISON: Hartford, Conn., Sept. 15, Taunton, Mass., 16, Brockton 17, New Bedford 18, 19.

RICHARD D. LEWIS: Benton, Ill., Sept. 14-19, Effingham 21-26.

R

25, Hattiesburg 26, Norristown 29, Wilmington, Del., 30.

WORK AND WINNER: Brooklyn, E. D., Sept. 14-19.

WILLOW MCCANN'S TRIP: Skowhegan, Me., Sept. 22, Bath 23, Damariscotta 24, Thomaston 25, Rockland 26.

VAN VONSON: Milwaukee, Wis., Sept. 13-19.

OPERA AND CONCERT.

ANNANDALE HAMILTON OPERA: Port Huron, Mich., Sept. 14, Bay City 16, East Saginaw 17, Lansing 18, Muskegon 19, Grand Rapids 21, 22, Jackson 23.

ANDREWS OPERA: Peoria, Ill., July 6—indefinite.

AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.

BOSTONIANS: New York city Sept. 28—indefinite.

BAKER OPERA (A): Auburn, N. Y., Sept. 14-19, Syracuse Fair 21, 22, Ithaca 23-26.

CASTLES IN THE AIR: Charleston, S. C., Sept. 14, Savannah, Ga., 16, 17, Augusta 18, Macon 19, Atlanta 21, 22, Knoxville, Tenn., 23, 24, Chattanooga 25, Anniston, Ala., 26.

DE WOLF HOPPER OPERA: New York city May 4-Oct. 3.

DESHON OPERA: Winnipeg, Man., Aug. 31-Sept. 26.

EMMA JACOBY CONCERT: Seattle, Wash., Sept. 25.

ELEEN: Topeka, Kans., Sept. 21, 22, Atchison 24, St. Joseph, Mo., 25, Lincoln, Neb., 28, Beatrice 29, Omaha 30-Oct. 3.

FLEGRETTE: Philadelphia, Pa., Sept. 14-19.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.

GARROW OPERA: Omaha, Neb., Aug. 31-Oct. 10.

GAIETY OPERA: Grand Forks, N. Dak., 28-Oct. 3.

HESS OPERA: Chicago, Ill., Aug. 28—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

LITTLE TYCOON OPERA: Toledo, O., Sept. 13, 16, Detroit, Mich., 17-19, Montreal, P. Q., 21-26, Toronto, Ont., 28-Oct. 3.

MILTON ALDEN OPERA: Worcester, Mass., Sept. 14-19.

MANHATTAN OPERA: San Antonio, Tex., Sept. 13-19.

MINNIE HAUK GRAND OPERA: Chicago, Ill., Sept. 28-Oct. 10.

MARIE GREENWALL OPERA: Lynchburg, Va., Sept. 15, Roanoke 17, Charleston, W. Va., 18, Huntington 19, Ironton, O., 21, Portsmouth 22, 23, Paris, Ky., 24, Lexington 25, 26, Louisville 28-30, Frankfort Oct. 1, Mt. Sterling 2, Danville 3.

NASHVILLE STUDENTS: Sturgeon, Mo., Sept. 25, Madison 26, Salisbury 27.

PEARL OF PEKIN: Toronto, Ont., Sept. 14-19, Toledo, O., 21-26.

PAULINE HALL OPERA: Harlem, N. Y., Sept. 14-19.

SHEIK OPERA: Kansas City, Mo., Sept. 14-20, Omaha, Neb., 21-23, Sioux City, Ia., 24-26, Des Moines 27, St. Paul, Minn., 28-Oct. 3.

WILBUR OPERA: Indianapolis, Ind., Sept. 14-19, Columbus, O., 21-26, Dayton 28-Oct. 3.

VARIETY AND BURLESQUE

AMERICAN NIGHTINGALES: Harlem, N. Y., Sept. 14-19, Albany 21-26, Troy 28-Oct. 3.

BOSTON CRESCENTS: Renfrew, Pa., Sept. 15, Evans City 16, 17, Edensburg 18, 19, Altoona 21, 22.

CRESCENT BURLESQUERS: Cincinnati, O., Sept. 14-19.

CARNIVALIA: St. Louis, Mo., Sept. 13-19.

CITY CLUB: Harlem, N. Y., Sept. 14-19.

FRENCH BURLESQUERS: Detroit, Mich., Sept. 14-19.

FAY FOSTER BURLESQUE: Brooklyn, E. D., Sept. 14-19.

FOX'S FOLLY BURLESQUE: Troy, N. Y., Sept. 14-19, Montreal, P. Q., 21-26.

GUS HILL: Newark, N. J., Sept. 14-19, New York city 21-26, Philadelphia, Pa., 28-Oct. 3.

HENRY BURLESQUE: Philadelphia, Pa., Sept. 14-19, New York city 21-26.

HARRY KENNELL: New York city Sept. 14-19.

HYDE SPECIALTY: Brooklyn, N. Y., Sept. 14-19.

KELLERY'S LAUGH-MAKERS: Providence, R. I., Sept. 14-19.

LESTER AND WILLIAMS: Chicago, Ill., Sept. 14-19, Grand Rapids, Mich., 21-26.

LILLY CLAY GAIETY: Cleveland, O., Sept. 14-19, Pittsburg, Pa., 21-26.

LONDON GAIETY GIRLS: Milwaukee, Wis., Sept. 14-19.

MAY RUSSELL BURLESQUE: Buffalo, N. Y., Sept. 14-19.

MAX HOWARD BURLESQUE: Buffalo, N. Y., Sept. 14-19, Albany 21-26.

NIGHT OWLS: Albany, N. Y., Sept. 14-19, Troy 21-26, Newark, N. J., 28-Oct. 3.

NELSON'S WORLD: Sandusky, O., Sept. 14-19.

PARISIAN FOLLY: New York city Sept. 14-19, Worcester, Mass., 21-26.

REILLY AND WOOD'S SPECIALTY: Buffalo, N. Y., Sept. 14-19.

ROSE HILL FOLLY: St. Louis, Mo., Sept. 12-19, Chicago, Ill., 20-26, Logansport, Ind., 28, Muncie 29, Anderson 30.

RENTZ SANTLEY: New York city Sept. 7-19.

TONY PASTOR'S SPECIALTY: Cleveland, O., Sept. 14-19, Chicago, Ill., 21-26, Pittsburg, Pa., 28-Oct. 3.

VAIDIS SISTERS: Baltimore, Md., Sept. 14-19.

WHALLEN AND MARTELL: Cincinnati, O., Sept. 20-26, St. Louis, Mo., 27-Oct. 3.

WEBER AND FIELD'S SPECIALTY: New York city Sept. 14-19.

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CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.

EMERSON: Oshkosh, Wis., Sept. 15, Madison 16, Janesville 17, Rockford, Ill., 18.

GEORGE WILSON: Marshall, Tenn., Sept. 15, Columbia 16, Decatur, Ala., 17, Gadsden 18, Talledega 19, Birmingham 21, 22, Anniston 23, Rome, Ga., 24, Atlanta 25, 26.

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GORTON: Pulaski, N. Y., Sept. 15, Carthage 16, Gouverneur 17, Canton 18, Potsdam 19.

GOODWIN, ELTON AND SCHILLING: Salt Lake City, Utah, Sept. 15, Park City 16, Logan 17, Anaconda, Mont., 18, Butte City 19.

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BARNUM AND BAILEY: Mattoon, Ill., Sept. 15, Kankakee 16, Champaign 17, Decatur 18.

DICK: Spring Valley, Ill., Sept. 15.

DOWNIE AND GALLAGHER: Buffalo, N. Y., Sept. 14-19.

GEO. C. COLE: Keene, N. H., Sept. 15, Winchesden, Mass., 16, Hoosick Falls, N. Y., 17, Troy 18, Cohoes 19.

EUGENE ROBINSON: Meredosia, Ill., Sept. 15, Alton 16.

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MRS. GEN. TOM THUMB: Hornellsville, N. Y., Sept. 14, Corning 16, Bath 17, Jamestown 18, Bradford, Pa., 19, Jamestown, N. Y., 22, Erie, Pa., 23, Buffalo, N. Y., 24-26, Girard, O., 28, Ashtabula 29, Niles 30, Canal Dover Oct. 1, Bellaire 2.

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